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ABSTRACT

This publication provides a source of practical ideas for teaching Shakespeare, taken from materials in the teaching notebooks of N. Reed Mathis, a Shakespeare specialist. It contains: (1) "As You Like It"--a study guide and composition topics; (2) "Romeo and Juliet"--an objective-type final exam; (3) "Sonnets"--a way of analyzing a poem, critical analysis writing procedure, a performance procedure for student participation orally, and sample critical questions on several sonnets; (4) "King Lear"--procedures for teaching the play, a quiz on Act I, an objective-type final exam, and essay topics; (5) "Othello"--a final exam and essay topics; (6) "Hamlet"--instructions for the students, composition topics for essays, essay exams, short composition topics, and a final exam; (7) "Macbeth"--part of an introductory lecture, topics for critical analysis, discussion questions, essay exams, and objective exams including literary vocabulary; and (8) a final exam for a semester course on Shakespeare. (MS)

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Potpourri

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Shakespeare Materials

N. Reed Mathis

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Southland Council of Teachers of English

From the Editor:

Nathan Reed Mathis, former president of SCTE, died in August, 1981. In September I became a kind of literary executor of his teaching notebooks. At that time I had already projected this Potpourri issue, to be focused on the teaching of Shakespeare and to tie in with the emphasis on Shakespeare in the Southland this year.

When It became apparent that Reed had a wealth of valuable Shakespearean material in his teaching notebooks, I decided to use some of those materials in this volume, as a kind of living memorial to Reed. The SCTE board agreed, but the task proved, as do so many, greater than anticipated.

Materials were often incomplete, sources unknown. Although I have, with the help of Leni Cook and Richard Wilkerson, attempted to check out the originality of these materials, I cannot verify the original source in some cases. Some materials bear the stamp of the kind of wry humor that was Reed's; some do not. If I have, therefore, included materials developed by other teachers, without giving them credit, I apologize. Mea culpa.

What I have included in the volume should, I hope, provide a source of new ideas and new materials for teaching Shakespeare. Here is what is included:

As You Like It--a study guide and composition topics
Romeo and Juliet--an objective-type final exam
Sonnets--a way of analyzing a poem, critical analysis writing procedure, a performance procedure for student participation orally, and sample critical questions on several sonnets
King Lear--procedures for teaching the play, a quiz on Act I, an objective-type final exam, and essay topics
Othello--a final exam and essay topics
Hamlet--instructions for the students, composition topics for essays, essay exams, short composition topics, and a final exam
A final exam for a semester course in Shakespeare
Macbeth--part of an introductory lecture, topics for critical analysis, discussion questions, essay exams, and objective exams including literary vocabulary

The teaching of Shakespeare is an art, and in this field Reed Mathis was an artist. His former students bear witness to his expertise, his understanding, his enthusiasm, and the love for Shakespeare which he passed on to them. I hope that, through these materials, he will pass on some of this to you.

Marilyn Kahl

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As You Like It

COMMENTS AND QUESTIONS

Act I, Scene 1

1. Shakespeare begins the play by sketching in for the audience an essential part of the initial situation. Orlando's first speech, though it contains troublesome lines, makes the situation, in general, clear. The father of Oliver, Orlando, and Jaques, in willing his estate to Oliver as the eldest son, had charged him to provide the youngest son, Orlando, with an education suitable for a gentleman. But Oliver, though he had kept the second son, Jaques, in school, has treated Orlando like a mere laborer who has no claims of kinship or inheritance. Orlando imagines himself as gaining in nothing but physical growth and bitterly resents the prospect of never being more than an untutored lout. Such are the facts. But certain lines require care in reading and are difficult because of the play's construction. Some editors place a colon and insert a "he" as the subject of "bequeathed." Do you agree with either of these changes, or do you prefer the sentence as it is here presented? To whom does the "he" of line 6 refer? What does "mines my gentility with my education" mean? How do you understand "they are fair with their feeding?"
2. What would be a modern colloquial equivalent of "shake me up" in line 29?
3. In line 33, what word, picked up from the preceding speech, is made to reassert Orlando's basic complaint in his opening speech? What attitude of mind does Orlando imply by thus twisting Oliver's meaning?
4. In lines 90-91, what "garden" image is used by Oliver?
5. What is the purpose of lines 100-126?
6. On the best evidence of this scene, what do you find to be the true, underlying reason for Oliver's hatred of his brother?
7. The scene offers three descriptions of Orlando by two different persons. Which description do you think should prove most accurate? Why?

Scene 2

1. What is the point of Celia's "we shall be the more marketable" in line 102?
2. What meanings of the word rank are involved in lines 113-114? Rank is a frequent word not only in As You Like It but also in other plays of Shakespeare. Its sense is nearly always derogatory.
3. Which lines imply Touchstone's attitude toward wrestling as a sport for lady spectators?
4. Though Frederick has usurped his brothers' dukedom and soon banishes Rosalind also, do you find any redeeming features in him in this scene, or promise of future redemption? Explain.
5. How does Charles, in lines 218-9, express his confidence in the outcome of the match?
6. What are the earliest remarks of Rosalind's that suggest she has fallen in love with Orlando? What signs are there that Orlando reciprocates her affection?
7. Prose changes to verse at line 235-241 and remains verse to the end of the scene. What reasonable explanation can you offer for this change?

Scene 3

1. Why does Celia cry "Cupid have mercy!"--why not Apollo, Jupiter, or Mars?
2. How far does the figure, or image, begun in line 3 continue?
3. Shakespeare is careful to prepare the audience or reader for what is to come. At what point in the preceding scene was the Duke's sudden flaring of displeasure with Rosalind predicted? Note that the underlying cause of the Duke's dislike of Rosalind corresponds closely with Oliver's reason for disliking Orlando.

4. What sense do you make of line 43? What haste would no doubt be Rosalind's "safest"?
5. In line 104, some editors prefer the word change to charge. What sense do you make of the line each way? Which do you prefer? Why?
6. In line 106, what is the meaning of "now at our sorrows pale"?
7. What significance has Celia's choice of the name "Aliens"?

Act II, Scene 1

1. With the Duke's first speech begins a theme that runs throughout the play and to which nearly every character makes some contribution. This is the theme of the contrast between court and country life, between sophistication and simplicity. What is the "penalty of Adam"? In what ways are the sharp winds "counselors"? What is meant by "persuade me what I am"? Is the "me" here man in general?
2. One of the most famous word pictures in literature is that of Jaques stretched by a stream observing the stricken deer. What details, choice of words, and imagery combine to make it vivid and memorable? What attitude toward man and civilized society does Jaques reveal as he watches the herd of deer pass by the stricken one?
3. In what sense is the stream "needless" (line 46) ?
4. What is the double meaning of the word velvet (line 50)?

Scene 2

1. What practical function does this brief scene serve?

Scene 3

1. Shakespeare himself is reported to have played the part of old Adam, who stands as an example of the wise and loyal servant. What does Adam mean by lines 12 and 13? Point out the image in lines 41-2. Do you think it is appropriate? Why or why not? What passing strictures on human vices are alluded to in lines 49-51?
2. In the course of the scene, both Adam and Orlando make contributions to another favorite theme of Shakespeare's--the idea that the present is not as good as "the good old days." Which passages express this idea? How has the world deteriorated?

Scene 4

1. What subtle, passing humor is contained in Rosalind's first line? Considering her situation, what does this reveal about her?
2. What puns occur in lines 11-14? A "cross" stands for an Elizabethan penny, which was stamped with a cross.
3. What second meaning does Touchstone give to the word ware in lines 59-60?
4. How does Shakespeare deviate in this scene from his more typical practice in the use of blank verse and prose? What reasonable explanation can you give for his choices here?

Scene 5

1. Since Amiens' song makes Jaques extremely melancholy, why does he want more of it? For that matter, why did he intently observe the wounded deer instead of closing his eyes to it? What do you learn of Jaques through these incidents?
2. Jaques' speech (lines 25-31) is clear in a general sense, but requires close examination. Why does he reply (first sentence) as he does to what Amiens has just said? The second sentence presents a wickedly satiric thrust at polite society, with two "gentlemen" striving to outdo each other in compliments. But, finally, what is the relation of this to the remainder of the sentence? What are "beggarly thanks"?

3. The best of many guesses as to the use of "ducdame" in line 56 is that Jaques has invented the whole stanza, including this nonsense word, just so that he can make the truly snappish reply that he gives when Amiens, quite naturally, asks what the word means. Is this consistent with the character of Jaques to do this? Explain. Jaques is not a pleasant fellow--but he is so utterly impossible that he is fun to have around. Without him, the Duke's life in the forest would lack much entertainment.

Scene 6

1. At the end of this scene, Orlando states that he will move Adam to some shelter out of the "bleak air"--a good enough reason, of course; but what is the real reason?
2. What quality of Orlando is revealed in this short scene?

Scene 7

1. Why does Jaques take such extreme delight in the fool? Why does he wish to be like him?
2. What pun begins Jaques' speech at line 44?
3. Line 73 is possibly a faulty line which scholars have been unable to repair satisfactorily. Possibly the word weary should be wearer's; or possibly means should be minds. On the other hand, the line as it stands can be interpreted thus: Until the very means of maintaining pride (that is, by wealth) grows weary and ebbs away; that is, the extravagant wastrel exhausts all his resources. Can you reach any other conclusion about the meaning of the line?
4. Jaques' whole speech (lines 70-88) is anything but flattering to society, its general sense being that it is impossible to insult any particular individual by making harsh charges, since others are equally guilty of the same fault. Such is the "city woman," or citizen's wife, whose neighbors are all as wicked as she. Paraphrase (rephrase in your own words) the entire passage. Specifically, what is the sense of lines 79-88?
5. Orlando is, of course, highly heroic in bursting upon the Duke's feast with drawn sword to demand food for the dying Adam. Even so, do you find anything comic in the figure he makes here? Note, for example, lines 113-119.
6. Do you think that Shakespeare had any point in mind in having Orlando's entrance occur immediately after Jaques' speech had grown bitter in condemnation of men's vices and men in general? Note in particular lines 127-133.
7. Lines 139-166 are among the best known in the world's literature and deservedly so. The only way to come to appreciate them fully is to learn these by heart. Is the view of man's life they present a pretty one? Would it be in character for the speaker if they were? Why does Jaques call reputation a "bubble"?
8. The best known and most powerful of Amiens' songs brings the act to a close. How does the content of this song relate to one theme that runs persistently throughout the play?

Act III, Scene 1

1. Here it is appropriate to take stock of the number of persons whom Shakespeare has brought from the court into the forest. Who are they, and what, in each case, was the cause for the move? Have all the causes anything in common? On the evidence of the present scene, who will be the next to come to the forest? After that, can you predict who will finally arrive?
2. What further evidence in this scene suggests the possibility of Frederick's ultimate redemption?

Scene 2

1. Touchstone, the sophisticate from the court, obviously intende to impress the simple shepherd, Corin--and, indeed, any other country fellow he happens to meet. He is very much the "city slicker" who finds the very air of the countryside not worth breathing. In his first reply to Corin's opening question, how much does he actually commit himself? Corin, on the other hand, is no sophisticate, but he is old and has learned much wisdom from the direct experience of life. How well does he stand up, in his first speech and thereafter, against the courtly wit of Touchstone?
2. What sense do you make of lines 38-9? How might one be "damned, like an ill-roasted egg all on one side"? Is there a reference to the afterlife? Explain.
3. Do you agree with Touchstone's estimate of Orlando's verses? Are they altogether complimentary even to Rosalind? Why do you think Shakespeare makes Orlando the author of such verses? This is all in good fun, of course, appropriate to the holiday spirit of the entire forest adventure. Does the poem read by Celia do more credit to both hero and heroine? Explain.
4. At just what point do you think Rosalind guesses the identity of the writer of these verses? Does she need Celia's hint (lines 191-2)? If she had known from the first moment on, would she have admitted the fact? It is a serious error to underestimate the quickness of this heroine's intellect, and one must be careful <u>not</u> to believe everything she says!
5. Celia's comment at lines 194-6 is provoked by Rosalind's apparent slowness to guess the poet's identity. She reverses a proverb; but now what sense does her remark suggest?
6. How do you account for the mutual dislike that instantly develops between Orlando and Jaques? Why should Jaques love the fool and be unable to bear Orlando? Do you get a different impression of Orlando's intellect here from that which appears in his conversation with Rosalind and Celia? Explain.
7. Rosalind has deservedly been called the wittiest and brightest of all Shakespeare's heroines. What evidence does she give of her brilliance in this first conversation (in disguise) with Orlando? How does his wit in this interview compare with hers? Frankly, do you think Shakespeare is quite fair in this scene to Orlando?

Scene 3

1. In Audrey, Touchstone has evidently found himself a new Jane Smile (see II,4, 44-56). What differences in their intellects and backgrounds are apparent in this scene? Would you say that Orlando and Rosalind are intellectually better matched than they?
2. Audrey's exclamation (line 6) has never been satisfactorily explained. She certainly misunderstands--but how? What sense can you make of what Shakespeare undoubtedly means to be a joke?
3. Note lines 7-8. Ovid, the highly sophisticated Roman author (to whom it is very like Touchstone to compare himself), was exiled to live among the barbarous Goths; hence Touchstone's remark is quite uncomplimentary, however true, to Audrey (who, however, does not know what he is talking about). But Touchstone also makes a pair of brilliant puns here. What are they? (Look up the words <u>caper</u> and <u>capricious</u> in an unabridged dictionary.)

Scene 4

1. What practical function does this brief scene serve?
2. Surely one would expect Rosalind, on first arriving in the forest, to look up her father and take refuge with him. But to insist that she do so would be to mistake the spirit of romantic comedy completely. What line of Rosalind's,

spoken in this scene, best suggests this spirit? With what piece of wit did Rosalind make her father laugh at a joke he could not possibly understand?

Scene 5

1. How might this scene be conveniently joined to the preceding one to make a single scene?
2. Do you think Rosalind is too harsh in turning her devastating wit upon Phebe, or does Phebe deserve this treatment? Explain. Which do you take to be the sharpest barbs of wit here? Explain "bugle eyeballs" (line 47). What should Phebe be doing while Rosalind is berating her? (Note lines 109-125 for evidence.)
3. Do you think Silvius, who worships the proud Phebe with doglike devotion, is deceived by her pretense of anger at "Ganymede"? If not, why does he agree to bear her letter?
4. The wooing of "Ganymede" comes at the usual climactic point in Shakespeare's comedies, at the end of Act III. What arguments support the view that this is the climax of the play?

Act IV, Scene 1

1. In lines 32-41, Shakespeare takes up another of his favorite themes--the absurdities of the traveler who has returned home after visiting foreign countries. Possibly Shakespeare, who is thought not to have left England, was somewhat annoyed on this point; in any event, he observed many Englishmen who had returned from the Grand Tour of the Continent. What objectionable features does he make fun of here? Is Rosalind herself slightly in error on one point? What does she mean by "have swam in a gondola" in line 40?
2. The heroine of any one of Shakespeare's comedies can very easily make the hero look like a booby. Rosalind, being uncommonly clever and witty, and being disguised as well, has an enormous advantage over Orlando in this scene. Perhaps the most striking comic effects occur at those points where she comes nearest to revealing her true identity. Identify such points in the dialogue.
3. In lines 96-108, Rosalind facetiously disposes of two famous instances of lovers who reportedly died for love. Troilus was the faithful lover in Chaucer's Trolus and Criseyde and the central character in Shakespeare's own Troilus and Cressida, which he was to write not long after As You Like It. Leander appears in Marlowe's long poem "Hero and Leander." (For a hilarious parody of the latter story, see Oliver Wendell Holmes' "The Ballad of the Oysterman," which is in the same spirit as Rosalind's account.) How do you explain the fact that Shakespeare, in the midst of telling a love story, burlesques two of the most famous instances of love?
4. Despite Rosalind's ability to hold her own with anyone in any situation, she is also refreshingly feminine, a charming girl of exuberant and genuine feelings. What evidence of these qualities do you find in this scene?

Scene 2

1. What practical purpose does this short scene serve?
2. What familiar joke is the subject of the Forester's song? In modern performances, this song is usually assigned to Amiens, the singer of the Duke's company, while the Forester is borne off on the shoulder of others.

Scene 3

1. Is Rosalind's description of Phebe's poem-letter an accurate one? Why does she describe it thus? Do you think Silvius catches on? Is there any indication that Rosalind shares Celia's sympathy for Silvius ("Alas, poor shepherd")? Explain.

2. In the interview with Oliver, how does Shakespeare immediately create suspense?
3. One of the magnificent descriptive passages of the play occurs in this scene. Which is it? What qualities make it memorable?
4. What does Celia mean by "there is more in it" (line 160)?
5. One reason that this scene is so effective is that it mingles comic with serious effects so that our emotions are pulled in two directions. Where, in particular, do such effects occur? Do you, for example, find Rosalind's insistence that she "counterfeited" comic or pathetic?
6. Do you find the change in Oliver too sudden and complete to be convincing? Why or why not? Again, remember that this is a romantic comedy. What preparation earlier in the play might have led you to expect this change in Oliver?

Act V, Scene 1

1. What is implied in Audrey's lines 3-4?
2. Confronted by a country yokel, Touchstone can never resist showing off his superiority. How does he manage to intimidate the simple William? How much of what he says would William understand?

Scene 2

1. With the news that Oliver and Celia are in love, it is appropriate to take stock of the number of love affairs now going on in the wonderful Forest of Arden. Does this news from Oliver come as a complete surprise? Explain.
2. Among her many other attributes, Rosalind has a gift for manufacturing entirely plausible stories that contain no truth whatsoever. Now she claims long acquaintance with a benevolent old magician from whom she has acquired powers to perform seeming miracles. What does she mean (lines 74-5) by saying that she can bring Rosalind forward "human as she is and without any danger"?
3. The closing moments of this scene turn into a virtual song, chanted in parts like a "round," with Rosalind presiding like a true worker of miracles. Note that here, even more than elsewhere, it is she that binds all the elements of the play together. After she has spoken her "commands," the others would hardly be surprised if she were to vanish like a spirit. Does the genius for"stage management" that she displays surprise you, in view of her qualities exhibited throughout the play? Explain.

Scene 3

1. What is the practical function of this scene?
2. What is Touchstone's judgment of the Page's song? The best way to test whether you agree with him or not is to sing it, or hear it sung.

Scene 4

1. Dramatic irony often occurs at those points in a play where characters nearly see the truth of a situation as it is known to the audience, but just miss it. Where does such a point occur early in this scene?
2. In Touchstone's two long passages, beginning with line 71, Shakespeare is having fun with elaborate rules of manners and dueling that had become fashionable. What comparable system of precisely correct behavior in certain situations exists today?
3. With the arrival of Hymen, the god of marriage, the play is for the moment transformed into a masque (look up the word in an encyclopedia), during which everyday reality is suspended. Is Rosalind something of a magician, after all, to have brought this god along to officiate at the marriages and to bless the couples?
4. In lines 137-43, Hymen successively addresses each marriage couple. To which couple does he speak which line?
5. What final proof, near the end, is given of the miraculous effects of the Forest of Arden on those who come under its influences? If this final manifestation of bounteousness and joy seems too good to be true, remember that

this romantic comedy presents the world "as you like it".
6. Is Jaques' decision at the end of the play in accord with his character? Explain. Why will he prefer the society of a "convertite" to that of the court, to which he could now return?

PARAGRAPH TOPICS:

Directions: Use one of the following as your thesis sentence.
1. To me, the most delightful minor character in the play is _____.
2. Phebe fully deserves (does not deserve) the tongue-lashing she receives from Rosalind.
3. Orlando's heroic qualities are more physical than intellectual.
4. Jaques' speech on the ages of man is a (fair, jaundiced, depressing, inspiring) summary of man's life on earth.
5. The reformation of Oliver is (more, less) convincingly prepared and presented than that of Frederick.
6. Both Phebe and Silvius speak exceptionally well for simple country folk.
7. The marriage of Touchstone and Audrey (is, is not) likely to be a lasting success.
8. Rosalind's wit is always praised--but Celia's deserves its share of praise as well.
9. Though Rosalind is capable and somewhat aggressive, her femininity is occasionally noteworthy also.
10. It is not difficult to understand why Shakespeare may have chosen to play the part of Adam.

SUBJECTS FOR LONGER COMPOSITIONS:

1. The contributions of the songs to the total play
2. Jaques and Touchstone as critics of society
3. Subjects of satire in the play
4. The relations of the subordinate love stories to the main plot
5. Court versus country life in As You Like It
6. The mixture of realism and romanticism in the play
7. As You Like It: romance or satire on romance?
8. Shakespeare's portraits of country people: harsh or gentle?
9. Distribution of prose and verse throughout the play
10. How Shakespeare reveals individual character in the play

Romeo and Juliet

A Final Exam

Part I. Directions: Number the following in chronological order beginning with the number 1 for the first action.

4 Romeo kills Tybalt
6 Juliet is engaged to Paris
10 Romeo kills himself
9 Romeo kills Paris
2 Romeo meets Juliet
11 Juliet kills herself
8 Romeo buys poison
7 Juliet takes a drug
12 Lady Montague's death is reported
1 Romeo is in love with Rosaline
5 Romeo flees to Mantua
3 Romeo marries Juliet

Part II. Multiple choice. Select the best answer.

I do but keep the peace, put up thy sword,
Or manage it to part these men with me.
--Benvolio

13. Benvolio says this in answer to a question by (a) Lord Capulet (b) Tybalt (c) the prince (d) Romeo (e) Mercutio.
14. The person who asked Benvolio the question has just (a) attacked Gregory and Samson (b) kicked Abraham and Balthasar (c) stabbed Romeo (d) drawn his sword (e) made an obscene gesture at the prince.
15. According to this speech, Benvolio is (a) quick tempered (b) fun loving (c) peace loving (d) angry (e) joyful.

...I hate the word,
As I hate hell, all Montagues, and thee.
Have at thee coward.

16. The speaker is (a) Tybalt (b) Mercutio (c) Benvolio (d) Paris (e) Romeo.
17. In "I hate the word" to which word is the speaker referring? (a) love (b) Mantua (c) taxes (d) death (e) peace
18. "Have at thee coward" is Shakespeare's way of indicating to the audience (a) the men go their separate ways (b) the men are joined by others (c) the men begin to fight (d) the men shake hands (e) the men make obscene gestures.
19. According to the speech, the speaker is (a) gentle (b) easily angered (c) kidding around (d) loving (e) peaceful.

If ever you disturb our streets again,
Your lives shall pay the forfeit of the peace.

20. The speaker is (a) Lady Capulet (b) the nurse (c) Lady Montague (d) Lord Capulet (e) the prince.
21. "Disturb our streets again" is another way of saying (a) fight in public (b) throw trash around (c) make unnecessary noise (d) walk around before dawn (e) sell merchandise without a license.
22. The second line of the quotation means (a) you shall be heavily fined (b) you shall be banished (c) you shall be jailed (d) you shall be put to death (e) you shall be sent to the justice of the peace.

Shuts up his window, locks fair daylight out,
And makes himself an artificial night.
Black and portentous must this humour prove,
Unless good counsel may the cause remove.

23. The speaker is (a) Lord Capulet (b) Lord Montague (c) Romeo (d) Benvolio (e) Tybalt.
24. The speaker is talking about the strange actions of (a) Paris (b) Tybalt (c) Benvolio (d) Romeo (e) Mercutio.
25. Who agrees to be "good counsel" and "the cause remove"? (a) Lord Montague (b) Paris (c) Benvolio (d) Tybalt (e) Lady Capulet.
26. When Romeo finally appears on stage for the first time in the play, he is (a) looking for a fight (b) joking with his friends (c) whistling and singing dirty songs (d) sad, dejected, thoughtful (e) swearing and cursing.
27. The audience soon learns that Romeo is in love with (a) Juliet (b) Angelica (c) Rosaline (d) Gertrude (e) Ophelia.
28. Romeo seems to be in love with (a) her physical beauty (b) her money (c) her singing voice (d) her grace and charm (e) her love making.
29. In answer to Paris' petition to marry Juliet, Lord Capulet says (a) she is too young to be married (b) you don't have enough money to support her (c) she is in love with Romeo (d) wait two years (e) she cannot love you.
30. Lord Capulet has total control over Juliet even to the point of selecting a husband for her, but he wishes that the husband (a) be wealthy (b) be handsome (c) be loved by Juliet (d) be a resident of Rangoon (e) be a Montague.
31. To help Romeo with his love problem, his friends advise him (a) to take a trip to Mantua (b) to meet Juliet at the masked ball (c) to be more demanding with her (d) to compare his love with other women (e) to forget women and become a monk.
32. That the nurse seems to change her mind in conversations with Juliet indicates that the nurse (a) does not know what she thinks (b) is uneducated (c) is not trustworthy (d) tries to please Juliet (e) is testing Juliet's real feelings.
33. The name of the nurse is (a) Angelica (b) Emilia (c) Ophelia (d) Rosemary (e) never mentioned.

That book in many's eyes doth share the glory,
That in gold clasps locks in the golden story;
So shall you share all that he doth possess,
By having him, making yourself no less.
--Lady Capulet

34. About whom is Lady Capulet talking? (a) Tybalt (b) Paris (c) Romeo (d) Benvolio (e) Lord Capulet.
35. According to Lady Capulet the man referred to in this speech (a) is well educated (b) is not very handsome (c) is well mannered and pleasant (d) shares his wealth with everyone (e) has a good reputation.

Is love a tender thing? It is too rough,
Too rude, too boisterous, and it pricks like thorns.

36. The speaker is (a) Tybalt (b) Juliet (c) the nurse (d) Romeo (e) Paris.
37. The speaker's attitude is a result of (a) personal experience and frustration (b) observation of Romeo's plight (c) reading about love in old books (d) noticing the increase in divorce (e) a long, unfortunate marriage.

38. Romeo and his friends are able to attend the Capulets' party because (a) everyone in Verona is invited (b) the guards get drunk (c) everyone wears masks (d) there are no guards (e) the Montagues are the guests of honor.

...For my mind misgives
Some consequence, yet hanging in the stars,
Shall bitterly begin his fearful date
With this night's revels, and expire the term
Of a despised life closed in my breast,
By some vile forfeit of untimely death.

39. The speaker is (a) Tybalt (b) Romeo (c) Juliet (d) the nurse (e) Paris.
40. Shakespeare's audience would be attentive to this speech because (a) it hints at murder (b) it anticipates a good time at the party. (c) it indicates the speaker believes in dreams (d) it shows the speaker to be totally confused (e) the "Prologue" mentioned star-crossed lovers.

A bears him like a portly gentleman;
And to say the truth, Verona brags of him
To be a virtuous and well governed youth.
. . .
Therefore be patient, take no note of him;

41. The speaker is (a) Lord Capulet (b) Romeo (c) Paris (d) Tybalt (e) Benvolio.
42. The speaker is talking to (a) Lord Capulet (b) Romeo (c) Paris (d) Tybalt (e) Benvolio.
43. The speaker is talking about (a) Lord Capulet (b) Romeo (c) Paris (d) Tybalt (e) Benvolio.
44. The word "portly" in this context means (a) rich (b) fat (c) young (d) good natured (e) dignified.
45. Romeo's line "He jests at scars that never felt a wound" means (a) He laughs at his wounds once they are healed. (b) He who has never experienced a wound laughs at the wounds of others. (c) He laughs at physical imperfections of others especially if he is physically perfect. (d) Old people's wounds take a long time to heal and leave ugly scars. (e) Young people are always wounding themselves but the scars are slight so they laugh.

What's in a name? That which we call a rose
By any other word would smell as sweet.

46. Who is the speaker? (a) Nurse (b) Tybalt (c) Friar Lawrence (d) Romeo (e) Juliet

...at lovers' perjuries*
They say Jove laughs
(*false oaths)

47. This is a fitting use of "Jove" because (a) he was god of love and beauty. (b) he was in control of the fates. (c) he was a perfect, constant lover. (d) he liked to interfere in mortals' love affairs. (e) he had many lovers.
48. At the conclusion of the balcony scene, Romeo decides he needs help from (a) Friar Lawrence (b) Lord Montague (c) Benvolio (d) Mercutio (e) no one.

Young men's love then lies
Not truly in their hearts, but in their eyes.

49. The speaker is (a) Paris (b) Romeo (c) Friar Lawrence (d) Juliet (e) Paris.

50. The speaker is saying Young men (a) aren't capable of love (b) love superficially (c) love deeply (d) love everything they see (e) are fickle lovers.
51. It is from the first scene between Friar Lawrence and Romeo that we learn Romeo (a) loved Rosaline deeply and completely (b) loved Romeo more than Rosaline (c) had a schoolboy crush on Rosaline (d) was really in love with the idea of being in love (e) was incapable of loving anyone.
52. Friar Lawrence's warning to Romeo "Wisely and slow, they stumble that run fast" is proven true later in the play because (a) the lovers rush into marriage. (b) Romeo rushes in to kill Tybalt. (c) Juliet rushes in to agree to marry Paris. (d) Romeo's fast action causes the death of Mercutio. (e) Romeo rushes back to Verona.
53. When Mercutio says "A curse on both your houses," He has just (a) been mortally wounded by Tybalt, (b) been informed of the wedding. (c) been banished for fighting. (d) been sentenced to death by the prince. (e) been cheated in love by Benvolio.
54. Why do Friar Lawrence's plans fail? (a) Juliet cannot take the drug. (b) the letter doesn't get delivered to Romeo. (c) Romeo will not leave Verona. (d) the nurse tells the Capulets. (e) the prince discovers more public fighting.
55. After Romeo killed Tybalt, Romeo, to hide out, (a) went immediately to Mantua. (b) went home. (c) went to Benvolio's house. (d) went to the graveyard (e) went to Friar Lawrence.
56. According to Lord Capulet, Juliet weeps all the time because (a) of the death of Mercutio. (b) of Paris' marriage proposal. (c) of the death of Tybalt. (d) of the banishment of Romeo. (e) of the prince's threats.
57. Lord Capulet changes his mind about waiting two years for Juliet to marry Paris because Lord Capulet (a) wants her to know who is boss. (b) wants Juliet to have Paris' wealth. (c) is getting old and feeble-minded. (d) thinks he is doing Juliet a favor. (e) is pushed into it by Lady Capulet.
58. Lord Capulet changes the day of the wedding because (a) Juliet willingly agrees to marry Paris. (b) Thursday is a religious holiday. (c) Paris must return to his estate. (d) Romeo has threatened to interfere. (e) Friar Lawrence suggests they hurry it up.
59. Lady Capulet expresses her vengeance on Romeo by (a) threatening to have him assassinated. (b) forcing the prince to have him executed. (c) refusing to let Juliet see Romeo. (d) coaxing Paris to murder Romeo. (e) threatening to have Romeo poisoned in Mantua.
60. When Juliet refuses to marry Paris, Lord Capulet threatens (a) to throw her out and disinherit her. (b) to kill her. (c) to shut her up forever. (d) to send her to Mantua. (e) to force her against her will.
61. Juliet finally agrees to marry Paris because (a) he is handsome. (b) he is wealthy. (c) she cannot resist her father. (d) Friar Lawrence advised her to. (e) Romeo is lost to her forever.
62. As Juliet prepares to drink the drug, her main thoughts are about (a) tricking Paris. (b) waking up in the tomb. (c) rejoining Romeo. (d) being tricked by the priest. (e) disappointing her father.
63. It is lucky that Friar Lawrence is at the Capulets' home when Juliet is discovered because he can (a) convince everyone that Juliet is dead. (b) give the funeral service immediately. (c) be sure that Juliet's body is preserved. (d) comfort the women. (e) convince everyone that death is good.

64. Although we are not told specifically, the messenger from Friar Lawrence to Romeo from the time of Romeo's banishment has been (a) Balthasar (b) Friar John (c) Benvolio (d) Peter (e) the nurse.
65. Romeo believes the news of Juliet's death because it is given to him by (a) Friar Lawrence (b) Benvolio (c)the nurse (d) Balthasar (e) Friar John.
66. The official news did not reach Romeo because the messenger (a) got lost in the woods. (b) got locked in a house. (c) got trapped in an earthquake. (d) got seized by the Capulets. (e) got detained by the prince.
67. There is only one scene of the play which does not take place in Verona. Shakespeare had to use this scene to show (a) Mantuan life styles. (b) Romeo in exile. (c) Romeo's reaction to the news. (d) Mantuan scenery. (e) Romeo buying the poison.
68. Romeo's major mistake was (a) illegally buying poison. (b) killing the messenger. (c) acting too rapidly. (d) returning to Verona. (e) staying in Mantua.
69. When Friar Lawrence learns that his plans are failing, he plans (a) to flee from Verona. (b) to go to the tomb immediately. (c) to kill Juliet to protect himself. (d) to confess his actions to the prince. (e) to write to Romeo.
70. Paris' visit to the tomb is used to show that (a) he really did love Juliet. (b) he doesn't believe Juliet is dead. (c) he was a good friend of Tybalt. (d) he is showing off to please the Capulets. (e) he knows Romeo is lurking around.
71. Paris attacks Romeo because Paris believes (a) Romeo means to attack him. (b) Romeo won't stand still and be arrested. (c) Romeo has come to damage the dead bodies. (d) Romeo had married Juliet. (e) Romeo had killed Juliet.
72. The three men, hiding in the bushes, are necessary to the story because (a) they give comic relief to all the deaths. (b) they can join in the fighting if necessary. (c) they can protect their masters. (d) they can find out what a tomb looks like (e) they can report the truth about the killings.
73. Romeo got to the tomb before Friar Lawrence by (a) an hour. (b) half an hour. (c) a few minutes. (d) just seconds. (e) one day.
74. Before Friar Lawrence confesses his part in the deaths of Romeo and Juliet, the only people alive who know of the marriage are (a) Friar Lawrence, the nurse, and Balthasar. (b) Friar Lawrence, Lady Capulet. (c) Friar Lawrence, Lord Montague. (d) Friar Lawrence, the prince. (e) Friar Lawrence, Lord and Lady Capulet.
75. Juliet, the last of the major characters to die on stage, dies (a) by poisoning herself. (b) because of grief. (c) because of fear. (d) by stabbing herself. (e) by strangulation.

Sonnets

HOW TO ANALYZE YOUR UNDERSTANDING OF A POEM AP English

The following questions are designed to increase the understanding of the poems that you read.

1. What does the title suggest to you?
2. Read the poem aloud at least once.
3. Look up the meaning of all words that you do not understand.
4. What clues to meaning or structure are evident from the punctuation? (follow punctuation closely in reading)
5. What clues to meaning or structure are evident from the typography?
6. Are there images in the poem?
   a. Is there one main image?
   b. Are there two or more images?
   c. How do these images relate to one another? Do they have anything in common?
   d. Do the images appeal to one sense more than to another?
7. How does the poem convey emotion or opinion to the reader?
   a. What are the connotations of the individual words?
   b. What is the attitude suggested by the connotations?
   c. What are the connotations of the individual images?
8. How does the poet use other poetic devices to convey emotion or opinion?
   a. Does the poem use figurative language?
   b. What sound devices are used? What is their effect?
9. Does the poem contain a "full" poetic experience?
   a. Does the poem use contrast?
   b. Repetition?
   c. Intentional ambiguity?
10. Can the ideas and/or emotions of the poem be meaningfully related to experiences beyond the basic content of the poem?
11. Are you able to state in your own words the emotion and/or ideas that the poem has communicated to you?

CRITICAL ANALYSIS OF A POEM

In the first paragraph of a critical analysis of a poem, include the following information:

   a. Title of the poem (in quotation marks)
   b. Poet's name
   c. Number of stanzas
   d. Name of stanzaic form
   e. Basic foot + number of feet in a line + line designation
   f. Use of irregular feet and/or substitute feet
   g. Rhyme scheme
   h. The major purpose of the poem

The second paragraph of a critical analysis of a poem should include the following information:

   a. Identify the specific speaker of the poem, giving as much biographical information as you can determine from the poem.
   b. Identify the person to whom the speaker is speaking, if this is important to the poem.
   c. What specific subject is the speaker speaking about?
   d. What exactly does the speaker say about the subject?

In the third paragraph of a critical analysis of a poem, include the following information:

a. What comparisons (figures of speech) does the poet use?
b. What rhetorical devices does the poet use?
c. What tonal qualities does the poet use?
d. What other special devices does the poet use?
e. What general effects do all these "artistic" devices have?

In the fourth paragraph of a critical analysis of a poem, discuss your own attitudes about the poem--its form, style, message, artistry. If you can, relate the poem to other poems you have read on the same subject or by the same poet. If you can, relate the poem to your own ideas about the subject, or your own experiences in life.

SONNETS

Now that you have had a freshie's introduction to examining sonnets, you ought to be able to handle the following ones. To heighten the delight (or despair) and to eliminate the tedium of one voice, we will follow this procedure:

Each student will select one sonnet (by lot) to be presented to the class. However, each student will read all the sonnets in order to ask questions of the presenter and to become part of a general discussion of each poem.

STUDY PROCEDURE:

1. The poems have been typed with plenty of unused space on the page so that you can make all the necessary marginalia you consider important for a full understanding of the poem.
2. Paraphrase the poem in your own modern English. (4 or 5 sentences)
3. Gloss unknown words or key words.
4. Note figures of speech, their purpose, and relationships.
5. Summarize the subject of the poem in one word (or less??): despair, aging, love, happiness, death, etc.
6. Follow the argument from general to specific, from personal to impersonal, from base to lofty, from concrete to abstract, etc.

PRESENTATION PROCEDURE:

1. Read the sonnet to the class in your best oratorical style.
2. Paraphrase it.
3. Explicate unfamiliar words and phrases.
4. Discuss relationships of images or metaphors.
5. Comment on the meaning or general effectiveness.
6. Relate the ideas of the poem to the ideas of the poet's other works with which you are familiar.
7. Conclude by asking someone in the class to read it aloud.

When we have concluded this study of nineteen selected sonnets by William Shakespeare and if the muses favor us, we will be ready to read <u>King Lear</u>.

Directions: Read the sonnet several times carefully. Then answer the questions.

When in the chronicle of wasted time
I see descriptions of the fairest wights,
And beauty making beautiful old rime,
In praise of ladies dead and lovely knights,
Then, in the blazon of sweet beauty's best,
Of hand, of foot, of lip, of eye, of brow,
I see their antique pen would have expressed
Even such a beauty as you master now.
So all their praises are but prophecies
Of this, our time, all you prefiguring;
And, for they looked but with divining eyes,
They had not skill enough your worth to sing:
For we, which now behold these present days,
Have eyes to wonder, but lack tongues to praise. (106)

1. What is the rhyme scheme?
2. To whom is the poet speaking?
3. What does the poet mean by "chronicle of wasted time"?
4. What line suggests that the poet approves of the old writers?
5. What line suggests that their talent in writing would not be good enough to describe the beauty today?
6. What exactly does the poet mean by the last line?
7. What figure of speech is used in the last line?
8. Which words are "old fashioned?"
9. Which words indicate that the old was leading up to the new?

Not marble, not the gilded monuments
Of princes, shall outlive this powerful rime;
But you shall shine more bright in these contents
Than unswept stone, besmear'd with sluttish time.
When wasteful war shall statues overturn,
And broils root out the work of masonry,
Nor Mars his sword nor war's quick fire shall burn
The living record of your memory.
'Gainst death and all-oblivious enmity
Shall you pace forth; your praise shall still find room
Even in the eyes of all posterity
That wear this world out to the ending doom.
So, till the judgment that yourself arise
You live in this, and dwell in lovers' eyes. (55)

1. What is the rhyme scheme?
2. Therefore, based on all the evidence, what kind of sonnet?
3. To whom is the poet speaking?
4. If you have trouble understanding the poem, take each statement and rewrite it in straightforward modern syntax--subject + verb + DO. The poem might become clearer to you if you use this system.
5. Throughout the poem, the poet is contrasting what with what?

6. In the first four lines, what is the major idea?
7. In the second quatrain, what is the major idea?
8. In the third quatrain, what is the major idea?
9. In the couplet, what is the poet's conclusion?

Directions: Read the following sonnet several times to "get the flavor of it hot." Then write an essay in which you do the following: 1. Paraphrase the poem.2. Discuss the language, paying particular attention to rhetorical devices and poetical language. 3. Prove that Shakespeare did or did not write it. You may use any of the sonnets we have studied in class to help you "unravel the sleeve of mystery."

Like as a ship, that through the ocean wide
By conduct of some star, doth make her way,
When as a storm hath dimmed her trusty guide,
Out of her course doth wander far astray;
So I, whose star, that wont with her bright ray
Me to direct, with clouds is overcast,
Do wander now in darkness and dismay,
Through hidden perils round about me placed.
Yet hope I well that, when this storm is passed,
My Helice, the lodestar of my life,
Will shine again and look on me at last
With lovely light to clear my cloudy grief.
Till then I wander carefully, comfortless,
In secret sorrow, and sad pensiveness. (34)

ON SHAKESPEARE'S SONNET 65

Since brass, nor stone, nor earth, nor boundless sea
But sad mortality o'ersways their power
How with this rage shall beauty hold a plea,
Whose action is no stronger than a flower?
Oh, how shall summer's honey breath hold out
Against the wreckful siege of battering days,
When rocks impregnable are not so stout
Nor gates of steel so strong, but Time decays?
O fearful meditation! Where, Alack,
Shall Time's best jewel from Time's chest lie hid
Or what strong hand can hold his swift foot back?
Or who his spoil of beauty can forbid?
Oh, none, unless this miracle have might
That in black ink my love may still shine bright.

1. List all the concrete words.
2. List all the abstract words.
3. List all the adjectives and adverbs.
4. List all the verbs.

5. What is the subject of the poem?
2. What is the theme of the poem?
3. What contrasts are established in the poem?

Essay #15: On Shakespeare's Sonnet 65

The superior student in his essay would discuss the following:

1. The argument, step by step from the first rhetorical question of the first quatrain to the conclusion in the couplet.
2. In the discussion of the argument the student would pinpoint exactly and tersely the central point of the poem.
3. The contrasts of solid objects with intangible objects would be delineated, showing that there are three basic sections to be handled:

   Section 1: brass, stone, earth, sea, stout rocks, strong steel gates
   Section 2: Sad mortality o'ersways, wreckful siege of battering days, swift foot, his spoil of beauty
   Section 3: beauty strong as a flower, summer's honey breath, time's best jewel, love

4. The conclusion involving "black ink" and miracle will be discussed with some further discussion of the "miracle."
5. The use of spondees and irregular rhythms to support the idea.
6. The use of tonal devices, especially repetition of "o" sound.
7. The use of poetic figures of speech, especially the personification.

If the student does not see the central point regarding BEAUTY, the student is misreading the poem and should be penalized.

If the student jumps to the conclusion that beauty can be saved from time, the student is misreading the poem and should be penalized.

If the student does not handle the poetic devices, he is not reading the poem closely and should be penalized.

Directions: Using the methods we have been studying in class, write a short, critical analysis of the poem. Assume that this is a question on the AP examination; therefore, do not dawdle.

SEPARATION IN FIRST QUATRAIN

Brass Stone Earth Sea	Sad mortality o'ersways	Beauty-- strong as a flower
Rocks-stout Steel gates- strong	Wreckful siege Battering days Time	Summer's honey breath
Strong hand Swift foot	Spoil Time's chest	Time's best jewel Beauty

SAVED THROUGH THE METONOMY

King Lear

The following is a projected sequence of activities. The methods of implementing each activity will vary. Some will lend themselves to small group discussions, individual projects and reports, essays or paragraphs, teacher-led discussions, etc.

1. Read the entire play for narrative content.
2. Study Ulysses' speech on degree from Troilus and Cressida for background. Students should use the speech itself as a source of Renaissance belief; teacher should not superimpose any other source materials at this point.
3. Line-by-line analysis of I,1. In light of Ulysses' remarks and students' own experience, what "unnatural" or "inhuman" actions and attitudes occur in this scene? What are the consequences likely to be in the remainder of the play?
4. Assign a re-reading of Act I. Assign in conjunction the critical essay of Lily B. Campbell (who analyzes the first act in some depth.) Students should write a precis note on this essay. A precis note is a brief summary of an original passage written in one's own words. The summary must be true to the original in every sense. It should be clear, concise, balanced, and understandable. It should be about one-third to one-fourth as long as the original. A precis must be translated into the student's own words.
5. Perhaps the most meaningful "focus" for the study of Act I as a whole would be irony. Students should be able to pinpoint examples of verbal irony, irony of situation, and dramatic irony.
6. General discussion of plot structure of the entire play. Students should read the source materials aloud, and speculate as to why Shakespeare selected and adapted as he did. The relationship between the main plot and the "echo plot" should be analyzed. Note that the climax of the main plot occurs in the first scene. The "echo plot" is more traditional in structure--consider the implications. Also, discuss the "cinematic" structure--c.f. Oedipus.
7. General discussion of Shakespeare's use of poetic language. What is the significance of the nature imagery, the animal imagery, and the imagery of physical pain and torture? Students should mark every one of these images in their text prior to discussion; small groups might be used for this purpose.
8. Characterization in King Lear (the Lamb and Granville-Barker essays would be helpful here.) Students might give reports on the various characters.
9. General discussion of the theme of the play. How do all the other elements reinforce the theme?

A SAMPLE QUIZ ON SCENES 1 and 2, ACT I

Directions: Read the questions or statements carefully, Circle the best answer.

1. Gloucester's speeches about Edmund at the beginning of Act I have as their major dramatic purpose to
   (a) show that Gloucester is old and senile. (b) prepare for Edmund's subsequent actions. (c) show that he loves Edgar more than he loves Edmund. (d) prepare for Cordelia's rejection of Lear. (e) explain the actions of Goneril and Regan.
2. The major thrust of the speech (no. 1) is to show Gloucester's
   (a) honesty (b) sexual promiscuity (c) purity of thought (d) insensitivity (e) senility
3. One major distinction between Greek and Shakespearean tragedy is that Shakespeare's tragic heroes choose between a greater good and a lesser good. Lear's first error in judgment is

(a) recognizing Edmund as illegitimate, (b) banishing Kent from the kingdom. (c) dividing the kingdom, (d) appointing the Duke of Albany as Regent. (e) banishing Cordelia.

4. King Lear is significantly different from other Shakespearean plays that you have read in that
(a) the climax occurs in the first scene. (b) the events did not occur in his lifetime. (c) the action occurs outside the British Isles. (d) he did not use Holinshed's Chronicles as a source. (e) the play does not begin with the entrance of the court.

5. Which of the following lines in scene 1 does not establish a major theme of the play:
(a) Lear "By all the operation of the orbs...I disclaim my paternal care."
(b) France "A love that makes breath poor, and speech unable."
(c) Kent "Be Kent mannerly when Lear is mad."
(d) France "Fairest Cordelia, that art most rich being poor."
(e) Lear "Nothing will come of nothing; speak again."

6. That Cordelia might be committing an error in judgment as does her father is indicated most clearly in which of her comments:
(a) "My love's more ponderous than my tongue." (b) "I know you, what you are."
(c) "I love your majesty according to my bond, no more nor less."
(d) "Nothing." (e) "I shall not be his wife."

7. France agrees to marry Cordelia because he
(a) thinks she is beautiful. (b) knows she is heir to the throne. (c) supports her defiance. (d) recognizes her honest nature. (e) loves her.

8. When Shakespeare has Lear use non-Judeo-Christian terms in the curse of Cordelia, the Elizabethan audience would understand that
(a) Shakespeare was an atheist. (b) Shakespeare was denouncing Queen Elizabeth I. (c) Shakespeare was practicing astrology. (d) Shakespeare was indirectly commenting on the divine right. (e) Shakespeare was establishing a historical time-frame.

9. When Lear says, "What can you say to draw a third more opulent than your sisters," he means by opulent
(a) big (b) rich (c) lovely (d) accessible (e) populated

10. Which of the following characters in scene 1 demonstrates the greatest concern for Lear as King
(a) Cordelia (b) Goneril (c) Kent (d) Gloucester (e) France

11. Which of the following two characters most resemble each other relative to a major theme Shakespeare is trying to establish in scene 1
(a) France and Burgundy (b) Lear and Gloucester (c) Goneril and Cordelia
(d) Edmund and Regan (e) Kent and Edmund

12. Which of the following two characters most resemble each other in verbal assertions in Act I?
(a) Edmund and Regan (b) Goneril and Cordelia (c) France and Burgundy
(d) Kent and Edmund (e) Lear and Gloucester

13. When Lear says, "The bow is bent and drawn; make from the shaft," Shakespeare's purpose is to
(a) write a metaphor. (b) establish Lear's love of fighting. (c) suggest a continuation of imagery pattern. (d) create dramatic irony. (e) work with oxymorons.

14. The dramatic purpose of the opening of the play with a discussion between Gloucester and Kent is to
(a) establish the theme of the play. (b) present historical background.
(c) prepare for the entrance of the court. (d) offer insight into the character of Lear. (e) establish setting and time.

15. "Something is rotten in the state of Denmark"--HAMLET. The Elizabethan audience would immediately suspect something "rotten" in all of the following actions except
(a) Lear's abdication of authority. (b) Gloucester's favoritism toward Edmund. (c) Cordelia's defiance of Lear. (d) Goneril's affection for Lear. (e) Kent's allegiance to Lear.

16. Burgundy's rejection of Cordelia is based on his
(a) desire to remain a bachelor. (b) inability to understand what has happened. (c) blindness to her charms. (d) fear of France's losing her. (e) political support of Lear.

17. According to Cordelia, Burgundy rejected her because of
(a) political weakness. (b) financial considerations. (c) sexual ambiguity. (d) his fear of France. (e) love for Goneril.

18. When Cordelia leaves with France, she is
(a) sorry (b) embittered (c) resigned (d) reluctant (e) happy

18. Edmund's soliloquy which opens scene 2 is an apostrophe to Nature which supports
(a) the law of Nature. (b) the laws of bastardy. (c) the concept of the unnatural. (d) Lear's actions in scene 1. (e) universal order.

20. Edmund's ploy with the letter is used to
(a) destroy Gloucester's suspicions. (b) make Gloucester suspicious. (c) satisfy Gloucester's suspicions. (d) increase Gloucester's suspicions. (e) decrease Gloucester's suspicions.

FINAL EXAM Answer all three parts

Part I. (suggested time 40 minutes)
In a short expository essay, trace through the play Shakespeare's use of one recurring image. Be sure to include lines and references by act and scene. Relate this image to the central meaning or theme of the play.

Part II. (suggested time 20 minutes)
A playwright or author has a major problem when he tries to dramatize a philosophical (or abstract) idea. Discuss the philosophical ideas and the method of giving those ideas dramatic impact in Oedipus Rex, Job, and King Lear.

Part III. (suggested time 20 minutes)
Edgar: The gods are just, and of our pleasant vices
Make instruments to plague us.
(V,3)
Paraphrase the meaning of this sentence and apply its meaning to the actions of the main characters of King Lear.

Othello

ESSAY TOPICS

Use your books so that you can quote lines to prove your point.
Select one of the following for a fully developed essay.
Remember to indicate title of play and author in the first paragraph.
Use only enough of the plot to give adequate background to the points you are making.
Write in your best style.

Directions: Select one of the following. If you do not like the choices, create your own thesis.

1. Write a characterization of any one character in the play.
2. Discuss Iago as "manipulator."
3. Discuss Iago's hatred of Othello.
4. Discuss the effects of jealousy on Othello.
5. Discuss Desdemona as a young innocent girl.
6. Discuss Iago's sexual nature.
7. Discuss a recurring symbol.
8. Discuss Iago's attitude toward human nature.
9. Discuss Iago's attitude toward women.
10. Discuss Othello's attitude toward human nature.

AP ENGLISH
ESSAY TOPICS

Directions: Select one of the following for a complete treatment. Avoid using too much plot (just enough to place whatever you write in context with the action of the plot); however, do use quotations to support your contentions.

1. Trace Iago's attitude toward man.
2. Discuss Shakespeare's use of time and place.
3. Prove that Othello maintains audience sympathy throughout the whole play.
4. Trace the effects of Iago on Othello.
5. Discuss the functions of Emelia and Bianca.
6. Discuss Othello as a discussion of good versus evil.
7. Discuss Othello as a common man.

If you do not like any of the above, create your own thesis.

ENGLISH 6 (honors) final exam Othello

Directions: Select one of the following for a fully developed essay in which you support your general critical-analytical comments with liberal quotations from the play.

1. Write a character analysis of Desdemona in which you show that she was more than a "weak, helpless" woman.
2. Shakespeare may have been playing with an idea, new to Elizabethans, that virtues may be weaknesses which, when properly manipulated, lead to destruction. Try to prove this.
3. To this day, Iago remains an enigma to the general reader. Write a character analysis of Iago in which you solve the problem of his reason(s) for the destruction of the moor.

4. Shakespeare taxes (to the limit) the imagination of his audience by his obscurity of TIME and PLACE. There is, however, dramatic necessity for much of the compression of time and the unexplained presence of characters in unlikely places. Discuss the necessity as it relates to structure or characterization.
5. The producer, director--and to some degree--the actor are giving an interpretation of the play; this interpretation becomes the stage production. Readers, however, must be all three. Assume the role of producer or director or actor and discuss how you would produce an act or major scene.
6. Examine the techniques Shakespeare uses to heighten tension, especially in handling the deaths of his major characters.
7. Trace the effects of Iago's influence on Othello, showing by Othello's speech and action the course of Othello's disintegration.
8. VERBAL IRONY is an important element in drama (usually more apparent while one is reading). Relate verbal irony either to character or to structure.
9. "In Shakespearean drama many scenes are not necessary to the action, but they are necessary to illuminate character." Select the key scene which illuminates the character of Othello, another for Desdemona, and yet another for Iago.
10. The effect of Iago on Othello must bring about suffering. By your discussion show that Othello suffers and is aware of his suffering.
11. One of the contrasts used by Shakespeare to heighten the drama is the use of incongruity. Analyze at least three important incongruities as they relate to structure or characterization.
12. There is only one plot line in Othello, but it contains major action and minor action. Show that Shakespeare's use of minor action has significant relationship to plot or characterization or structure.
13. "Any actor who tries to present Iago as a sort of half-brother to Satan only falsifies both character and play." Prove or disprove.
14. Of all the possible ways Iago might have tried to "drag Othello down," why did Iago destroy Othello through jealousy? Trace the development of Othello's jealousy through the play.
15. One way of thinking of the play is to consider the conflict as being among REASON, WILL, and APPETITE. Discuss the interplay of these three forces.
16. Write a character analysis of Othello in which you discuss how other characters perceive him and how he perceives himself.
17. Write an analysis of Iago as a "reader of man's natures," or Iago's attitude toward human nature.
18. The minor characters of the play serve important dramatic functions. Discuss the functions of Roderigo, Bianca, Emilia, or even Cassio.
19. Write an analysis of the relationship of Desdemona and Othello.
20. Trace Shakespeare's use of one image throughout the play.
21. If you are not stimulated or interested intellectually by any of my suggestions, create your own problem for an analytical essay.

A FINAL EXAM ON OTHELLO

Identify the speaker of the quotation and answer the questions following.

1. "Tush, never tell me! I take it much unkindly
   That thou_____who hast had my purse
   As if the strings were thine, shouldst know of this?" Roderigo
   a. Whom is the speaker speaking to?
   b. What does the phrase "shouldst know of this" mean?
   c. What does this speech imply about action before the play opens?
   d. What does "I take it most unkindly" mean?
   e. This speech leads the listener to do what--deny knowledge or boast of

his knowledge?

f. What is the significance of the speech to the plot?

g. What is the significance of the speech to the relationship of the speaker to the person addressed?

2. "We cannot all be masters, nor all masters
Cannot be truly followed." *Iago*

a. When the speaker says "masters" he is referring directly to whom?

b. To whom is the speaker talking?

c. The speech follows with an honest exposé of the speaker. Summarize the exposé in one sentence.

3. "Nay, when I have a suit
Wherein I mean to touch your love indeed,
It shall be full of poise and difficult weight,
And fearful to be granted." *Desdemona*

a. To whom is the speaker speaking?

b. What "suit" is the speaker talking about?

c. What does the speaker imply about a personal reaction to the suit?

d. Another implication is in the line "and fearful to be granted." What does this mean?

e. What was the suit?

4. "For my particular grief
Is of so floodgate and o'erbearing nature
That it engluts and swallows other sorrows,
And it is still itself." *Brabantio*

a. What action prompted this speech?

b. This speech establishes the basis for news in Act V. What is that news?

5. "My blood begins my safer guides to rule,
And passion, having my best judgment collied,
Assays to lead the way." *Othello*

a. What action prompted the speaker to say these lines?

b. The speaker is indicating a dichotomy between "blood passion" and "safer guides--best judgment." What does the speaker mean by "safer guides--best judgment?"

c. Which side of the dichotomy is going to win?

d. Which specific words or phrases indicate which side of the dichotomy is going to win?

6. "He hath achieved a maid
That paragons description and wild fame;
One that excels the quirks of blazoning pens,
And in th' essential vesture of creation
Does tire the ingener." *Cassio*

a. Rephrase this quotation in a succinct sentence.

b. Who is referred to by "he hath?"

c. Why is this quotation ironic from the point of view of plot?

d. Why is this quotation ironic from the point of view of character?

7. "But jealous souls will not be answered so,
They are not ever jealous for the cause,
But jealous for they are jealous. 'Tis a monster
Begot upon itself, born on itself." *Emilia*

a. To whom is the speaker talking?

b. The phrase, "will not be answered so" means jealous souls will not accept a particular answer. What answer?

c. The phrase "'Tis a monster begot upon itself, born on itself" reflects what speech?

d. To whom is this a direct reference?
e. To whom is this an indirect reference, which makes it ironic?

8. "I will withdraw
To furnish me with some swift means of death
For the fair devil." *Othello*
a. Who is being addressed in this speech?
b. Who is the "fair devil?"
c. The idea of "swift means" is supported in the death scene. During that scene what is said to indicate "swift means?"
d. What turned out to be the "swift means?"

9. "He is a soldier fit to stand by Caesar
And give directions; and do but see his vice.
'Tis to his virtue a just equinox,
The one as long as th' other." *Iago*
a. About whom is the speaker talking?
b. What is the vice according to the action on stage?
c. What is meant by a "just equinox?"

10. "It is a judgment maimed and most imperfect
That will confess perfection so could err
Against all rules of nature, and must be driven
To find out practices of cunning hell
Why this should be." *Brabantio*
a. Whose actions are being spoken about?

11. "Is this the nature
Whom passion could not shake? whose solid virtue
The shot of accident nor dart of chance
Could neither graze nor pierce?" *Lodovico*
a. Who is the speaker addressing?
b. About whom is the speaker speaking?
c. What had the subject of the speech done to prompt this speech?
d. What was the specific "solid virtue?"

12. "Good signior, you shall more command with years
Than with your weapons." *Othello*
a. What did the speaker say just before this line? Or put it another way--quote the line given just before the quotation.
b. What character trait is being expressed?

13. "So shall I clothe me in a forced content,
And shut myself up in some other course,
To fortune's alms." *Cassio*
a. To whom is the speaker speaking?
b. What does the speaker mean by "fortune's alms?"
c. What is the listener being asked to do?
d. What action prompted this speech?

14. "But, alas, to make me
A fixed figure for the time of scorn
To point his slow and moving finger at!" *Othello*
a. What is the antecedent of "his?"
b. If "a finger" pointed at the speaker, what would the finger be pointing about?

15. "Men should be what they seem;
Or those that be not, would they might seem none!" *Iago*
a. What is the antecedent of "none?"
b. Why is this ironic?

16. "Then must you speak
Of one that loved not wisely, but too well;
Of one not easily jealous, but, being wrought,
Perplexed in the extreme." *Othello*
    a. Why does the speaker use the word "perplexed?"
    b. Why is "perplexed" the important word in this speech?
    c. Why is "one not easily jealous" not exactly true?

17. "But words are words. I never yet did hear
That the bruised heart was pierced through the ear." *Brabantio*
    a. To what specifically does this refer?
    b. Why is this speech ironic?

18. "It must not be.
He hath a daily beauty in his life
That makes me ugly." *Iago*
    a. Who is the "he" referred to?
    b. What was the "daily beauty" of the subject of the speech?
    c. To what ugliness is the speaker referring?

19. "If it were now to die,
'Twere now to be most happy; for I fear
My soul hath her content so absolute
That not another comfort like to this
Succeeds in unknown fate." *Othello*
    a. What action prompted this speech?
    b. What is the exact function of this speech?

20. "O beware, _____, of jealousy!
It is the green-eyed monster, which doth mock
The meat it feeds on." *Iago*
    a. Who is being addressed here?

21. "'Tis not a year or two shows us a man.
They are all but stomachs, and we all but food;
They eat us hungerly, and when they are full,
They belch us." *Emilia*
    a. To whom is the speaker talking?
    b. What action prompted this speech?
    c. What does this indicate about the character of the speaker?
    d. Why is the speech ironic?

22. "Thus do I ever make my fool my purse;
For I mine own gained knowledge should profane
If I would time expend with such a snipe
But for my sport and profit." *Iago*
    a. What does the speaker indicate about his actions by the word "sport?"
    b. Who is referred to as "fool?"
    c. Paraphrase the sentence beginning "for I mine own."

23. "I will be hanged if some eternal villain,
Some busy and insinuating rogue,
Some cogging, cozening slave, to get some office,
Have not devised this slander. I will be hanged else." *Emilia*
    a. Who is being spoken to?
    b. What slander is referred to?
    c. Why is this speech ironic?

24. "Trifles light as air
Are to the jealous confirmations strong
As proofs of holy writ." *Iago*

a. What is meant by "holy writ?"
b. What specifically is referred to by "trifles?"
c. Why does the use of "holy writ" shock the reader?

25. "If you think other,
Remove your thought; it doth abuse your bosom,
If any wretch have put this in your head,
Let heaven requite it with the serpent's curse!" *Emilia*
a. To whom is the speaker speaking?
b. What is the "thought?"
c. What is implied by "abuse your bosom?"
d. What exactly does "the serpent's curse" mean?
e. Although the speaker doesn't know it, who is the wretch?
f. By the use of "bosom" on one hand and "your head" on the other, the speaker reflects the ideas used in which previous speech?

26. "For if he be not one that truly loves you,
That errs in ignorance, and not in cunning,
I have no judgment in an honest face." *Desdemona*
a. Who is being addressed?
b. Who is "he?"
c. Why is this speech ironic?

27. "Perdition catch my soul
But I do love thee! and when I love thee not
Chaos is come again." *Othello*
a. What function does this speech have to the plot?

28. "Good name in man and woman,_____,
Is the immediate jewel of their souls.
Who steals my purse steals trash; 'tis something, nothing:
'Twas mine, 'tis his, and has been slave to thousands;
But he that filches from me my good name
Robs me of that which not enriches him
And makes me poor indeed." *Iago*
a. To whom is the speaker speaking?
b. Who has lost his "good name?"
c. By the end of the play, who else has lost his "good name?"
d. What does this indicate about the character of the speaker?

29. "That death's unnatural that kills for loving.
Alas, why gnaw you so your nether lip?
Some bloody passion shakes your very frame.
These are portents;" *Desdemona*
a. Who is the speaker addressing?
b. To what does the "portent" refer?

30. "Look to her, Moor, if thou hast eyes to see.
She has deceived her father, and may thee." *Brabantio*
a. Why is "if thou hast eyes to see" important to the development of the conflict?
b. What function does this speech have in the development of the plot?
c. Later in the play, who makes reference to this speech?

31. "For when my outward action doth demonstrate
The native act and figure of my heart
In complement extern, 'tis not long after
But I will wear my heart upon my sleeve
For daws to peck at; I am not what I am." *Iago*
a. What does this speech indicate about the character of the speaker?

Hamlet

AP ENGLISH Instructions to the Players

Of major importance to understanding the play is the machinations of Hamlet, his "starts and stops." Throughout the play, be able to follow step by step the hesitations, etc. An easy way to do this is to make a chart of each situation:

1. Reason for his action
2. Stimulus for his action
3. Goal of his action
4. Method of achieving his goal
5. Snags to immediate achievement of his goal through action
6. Results of his action (and/or hesitation.)

Because Hamlet (the play and the man) is "mysterious" there are many pitfalls for the student. Consider yourself the director of the play getting ready for a performance (hopefully, a long run); without doing too much damage to the totality of the play, you would have to create a consistent character. In other words, how do you see Hamlet, the Prince? Incapable of action? If so, why? Sexually frustrated? Morally indignant? Cowardly? Too idealistic? Inverted? Capable of action, but hamstrung? If so, by whom or what? His conscience? His step-father? His love for Gertrude? Political intrigues?

Throughout the history of criticism of the play many different approaches have been made to the problem. It is not too important that you accept any one of them; it is important, however, that you have one. (Create your own.)

Another thing to consider is the motivation of Shakespeare for writing the play. What was he trying to prove? Notice where the play comes in the canon of his work. Is there a significance in that? What thematic relationship could there be between this play and the histories? the other great tragedies?

Keep your attention focused on the political implications of the play, the social/moral implications. I imagine the psychological will stimulate you enough without my saying too much about it.

Also watch the following:

elements of the supernatural
revenge motives
love, sex, moral corruption
friendship
statesmanship (in its fullest meaning)
symbolism
sententiousness
comments on the nature of man

Move freely from play to play (Macbeth, King Lear, Richard II, Henry V, Othello, et al.)

I could marks unfold whose very tenure
Would harrow up thy soul, freeze the registrar's blood,
Make parents' two eyes, like stars, start from their spheres,
Counselor's knotted and combined locks to part,
And each particular hair on thy heads to stand on end.
--Dante Shakespeare Mathis

ESSAY TOPICS

1. Select an image (disease, decay, clothing, flowers, weeds, etc.,) and trace it throughout the whole play, relating its use to the various functions it might have in a particular scene. Quote liberally, but tie the quotations to the text of your analysis.
2. Select an idea--political fawning, court intrigue, moral decadence--and trace it throughout the whole play, relating it to the play. Quote liberally, but tie the quotations to the text of your analysis.
3. Relate Shakespeare's use of classical mythology to the major theme of the play. Quote, etc. (for the longer material; that is, the players, use line numbers).
4. Throughout the whole play trace the characterization of Laertes and Horatio and Fortinbras as foils to Hamlet.
5. Analyze any one scene (closet scene, graveyard scene, etc.) in relation to the whole play. Discuss its thematic, dramatic function, structural function, the preparation for it, etc.
6. Character is revealed not only by the individual (through soliloquies) but also by others around him. Discuss the revelation of Hamlet's character by Ophelia, Gertrude, Horatio, and Claudius.
7. A major change Shakespeare made from the source of Hamlet was in the Hamlet-Horatio relationship. In the source, Horatio was Hamlet's confidant with whom Hamlet talked, planned, reviewed, discussed every action he was about to take. What dramatic effects did Shakespeare achieve by changing the role of Horatio? Trace Horatio's role throughout the whole play.
8. The women of Shakespeare's plays have been good "cocktail hour conversation" for generations. Select three or four women from different plays for a thorough examination of their roles in the plays, characterization, effects of men, etc.
9. Devise a thesis of your own which will demand of you that you cover the whole play.
10. The nature of love (lust, passion, sex) seems to play a dominant note in the melody of Shakespeare's tragedies. Discuss the concept of love in Hamlet. Trace it throughout the whole play.

TUNE IN TURN ON EXPLODE WITH IMAGINATIVE IDEAS Essay #2

Select one of the following for a completely developed essay. Accent should be on clarity of expression, understanding of the topic, and imaginative treatment.

FOR THE LOVERS--Discuss the Hamlet/Ophelia theme of the play, proving that love did or did not really exist between them.

FOR THE HIPPIE--Othello and Twelfth Night (Catch My Soul and Your Own Thing) have been updated for the modern audience. Write a suggested treatment of Hamlet that is complete enough to interest a producer into putting up $750,000.00 for it.

FOR THE THESPIANS--You have just been assigned the part of Hamlet or Ophelia or Claudius or Gertrude or Horatio. Write your analysis of the character which will become the basis for your stage portrayal.

FOR THE SPORTSMAN--Using the ideas suggested by A. C. Bradley, prove that Hamlet was a man of action.

FOR THE NUT--It has been suggested by one critic that Hamlet should be portrayed as a weak snivelling coward who caused trouble for all of Denmark because of his overdeveloped imagination (a nasty one at that). Prove.

FOR THE FOOLHARDY--Compare and/or contrast the characters of Claudius and Macbeth.

FOR THE POETS--Write a parody of one of the soliloquies of Hamlet or, using any idea suggested by the play, write a sonnet.

FOR THE PHILOSOPHER--Using ideas and information from the play as "launching pad," write a discourse on Hamlet (a character type) in the modern world.
FOR THE SCHOLAR--Prove or disprove one critic's interpretation of the play or of the man.

SHORTER COMPOSITION TOPICS

1. The function of Act I of a play is to introduce the audience to the setting, the characters, the conflict, and the major and minor dramatic questions, which, taken together, compose the plot. To keep track of these themes, the playwright keeps introducing them at various points in the act and throughout the play. The following quotations taken from the various scenes of Act I concern the ghost of Hamlet's father and the dramatic question, "What does it all mean?"

   "And I am sick at heart."
   " This bodes some strange eruption to our state."
   " My father's spirit in arms. All is not well."
   "I doubt some foul play."
   "Something is rotten in the state of Denmark."

   In a short discussion of the dramatic question illustrated above, the writer would weave the quotations into a good essay explaining how each quotation was used, by whom spoken, and the significance of the quotation to the action of the scene. This dramatic question is answered in the first act, but it serves as introduction to many dramatic questions which arise later in the play. Now after this long discussion as to method and purpose, take a different theme (question) and trace it through Act I.
2. The Polonius family minor plot has broader implications as the play progresses than one would suspect from the first act. Act I introduces the reader to tne characters of this minor plot. Write a short essay in which you examine the character of Polonius, Laertes, or Ophelia. Use your own ideas, supported by quotations from the text. Take only one character.
3. In scene 5 of Act I, Hamlet says:
   "Touching this vision here,
    It is an honest ghost, that let me tell you,"
   yet in scene 2 of Act II, Hamlet says:
   "The spirit I have seen
   May be the devil; and the devil hath power
   T' assume a pleasing shape, yea, and perhaps
   Out of my weakness and my melancholy,
   As he is very potent with such spirits,
   Abuses me to damn me."
   Discuss the reasons for this change in Hamlet.
4. One of the many ways Shakespeare holds his plays together is by repeating (sometimes in different form) various ideas. Relate the following ideas to their counterparts:
   "Leave her to heaven."
   The Mouse Trap
   Ophelia's flower scene
   "Never alone
   Did the king sigh, but with a general groan."
5. Analyze one of the key soliloquies of Hamlet in terms of plot, character, philosophy.
   "Oh that this too, too solid flesh would melt"
   "Oh what a rogue and peasant slave am I"

"To be or not to be"
"How all occasions do inform against me"

6. Discuss the function of Ophelia's speech (Act III, 1) beginning with the line "O, what a noble mind is here o'erthrown."
7. The King's soliloquy in the prayer scene is very important to the play. Discuss the important aspects of the speech and the dramatic irony of the whole scene.

AP ENGLISH HAMLET final exam

Part I. Interpretation. Select the answer that is most nearly correct.

1. The purpose of Francisco's speech in I,1 "And I am sick at heart" is (a) dramatic irony (b) foreshadowing (c) character revelation (d) mood or tone
2. The structural function of Horatio's speech in I,1 "This bodes some strange eruption to our state" is (a) parallelism (b) contrast (c) foreshadowing (d) resolution
3. The rhetorical device used in Polonius's speech I,3
"Think yourself a baby;
That you have ta'en these tenders for true pay,
Which are not sterling. Tender yourself more dearly;
Or--not to crack the wind of the poor phrase,
Running it thus--you'll tender me a fool."
(a) anaphora (b) pun (c) antithesis (d) praeteritio
4. The ghost's exhortation to Hamlet, "nor let thy soul contrive
Against thy mother aught; leave her to heaven
And to those thorns that in her bosom lodge,
To prick and sting her" means (a) heaven and I will take care of her. (b) Heaven and Claudius will take care of her. (c) heaven and her conscience will take care of her. (d) heaven and social disapproval will take care of her.
5. Although the scene was staged, Horatio reports to Hamlet the visitation of the ghost; the purpose of the repetition is (a) meaningless. (b) to portray Hamlet's reaction. (c) necessary to the plot (d)to appeal to audience's interest in ghosts.
6. Horatio's line to Hamlet "These are but wild and whirling words, my lord," indicates (a) Hamlet's depression. (b) Hamlet's inability to communicate. (c) Hamlet's uncontrollable excitement. (d) a coming storm of tornado force.
7. The purpose of the Council scene (I, 2) is to establish the character of (a) Laertes (b) Hamlet (c) Claudius (d) Gertrude
8. Hamlet's first soliloquy (O that this too, too solid flesh would melt) reflects Hamlet's bitter disappointment with (a) his father (b) his mother (c) his uncle (d) himself
9. This first soliloquy comes (a) after the guards' disclosure of the ghost's visits but before Hamlet sees the ghost. (b) before the guards' disclosure of the ghost's visit but after Hamlet sees the ghost. (c) before the guards' disclosure of the ghost's visit but before Hamlet sees the ghost. (d) after the guards' disclosure of the ghost's visit and after Hamlet has seen the ghost.
10. The major function of Act I is to establish (among other minor things) (a) mood of the play. (b) history of Denmark. (c) family chronology of Hamlet. (d) major dramatic question of the play.
11. Horatio's first speech regarding the ghost reflects (a) mild interest (b) skepticism (c) disinterestedness (d) morbid curiosity

12. Throughout the speech, Hamlet's soliloquy, containing the words "Frailty, thy name is woman!" reflects (a) sententiousness. (b) epigrammatic truths. (c) fallaciousness. (d) penchant for generalization.
13. The purpose of Marcellus's speech "something is rotten in the state of Denmark" is (a) parallelism (b) contrast (c)foreshadowing (d) resolution.
14. Although it is mostly exposition, Horatio's long speech about Fortinbras Sr. and Hamlet Sr. drops a hint about young Fortinbras. It states that he is (a) an underhanded outlaw, (b) untried courage hot and full. (c) sicklied o'er with pale cast of thought. (d) ambition ungovern'd.
15. How does Polonius know that Hamlet and Ophelia have been "seeing each other?" (a) Ophelia told him (b) Hamlet told him (c) intercepted love letters (d) court gossip
16. Horatio doesn't want Hamlet to follow the ghost because it might (a) kill Hamlet outright. (b) drive Hamlet mad. (c) desire Hamlet to do evil. (d) destroy Hamlet's soul.
17. Hamlet's first step after his discussion with the ghost is (a) to put on an antic disposition. (b) to go into a monastery. (c) to challenge Laertes to a duel. (d) to accuse Claudius before the court.
18. Hamlet and Ophelia are alike in that they (a) reflect the "generation gap" (b) reflect the credibility gap. (c) reflect idealistic love. (d) reflect youth's acquiescence to parental authority.
19. Taken together, scenes 2,3,4 of Act I (a) heighten suspense in anticipation of scene 5. (b) allow for passing of time to increase credibility. (c) establish characterization of major personae. (d) permit love between Hamlet and Ophelia to become serious.
20. The major dramatic focus of Act I is on (a) Claudius (b) Hamlet (c) ghost (d) Gertrude.
21. The major dramatic question raised in Act I is (a) how can Hamlet overcome his attitude toward life? (b) how can Hamlet prove that his mother plotted to kill his father? (c) how can Hamlet get revenge for his father's murder? (d) how can Hamlet prove that the ghost was real?
22. Hamlet's speech: O all you host of heaven! O earth! What else?
And shall I couple hell? O, fie! Hold, hold, my heart;
And you, my sinews, grow not instant old,
But bear me stiffly up, means (a) all is not well in heaven and earth. (b) if I mate with hell, I'll become evil too. (c) the news has made me weak. (d) although my emotions are wild, I must be resolute.
23. Initially, Claudius hired Rosencrantz and Guildenstern because (a) Claudius does not know what is troubling Hamlet. (b) Claudius fears a general uprising among the people. (c) Claudius fears Hamlet's plans for revenge. (d) it was a general practice to have court spies.
24. In Hamlet's soliloquy "WHat a rogue and peasant slave am I" he states "About my brain!" He means (a) let me straighten out my thinking. (b) forward march to duty. (c) let me turn around. (d) flies are buzzing around my head.
25. The purpose of Hamlet's plan to use the play was (a) to prove the king's guilt. (b) to prove that Horatio was valuable help. (c) to prove the ghost was "good." (d) to prove that Hamlet could move to action.
26. After the performance of the play, Claudius sends to R and G with final plans to send Hamlet to England. The reason Rosencrantz gives is that (a) Hamlet's madness may be a contagious disease. (b) Hamlet may destroy the government of Denmark (c) Hamlet has joined forces with Fortinbras. (d) Hamlet would make a good ambassador of peace.
27. Hamlet's vulgar treatment and speeches to Ophelia during the play within a play scene result in (a) her leaving the stage in tears. (b) her growing

awareness of what Hamlet means. (c) her dismissal of his meaning because he is mad. (d) her inattentiveness to what he is saying.

28. After Claudius has become convinced that Hamlet is not "mad for Ophelia," Polonius agrees that Hamlet should be sent to England or (a) shot (b) assassinated (c) confined (d) ignored.
29. Once Hamlet has the confirmation, given by the "play," he is ready for action; however, he is thwarted because (a) the king, though unattended, is at prayer. (b) R and G stupidly come strolling through the chamber. (c) Polonius summons him to the Queen. (d) Ophelia's death is reported.
30. The ghost reappears to Hamlet during the scene in the Queen's chamber (III,4) and the main purpose of the visitation of the ghost is to say (a) touch not your mother; leave her to heaven. (b) this visitation is but to whet your almost blunted purpose. (c) the maid Ophelia is dead; thy hand not bloody, bloody yet (d) the lecherous king hath plotted for your soul; beware.
31. During his quiet moments, Hamlet reflects upon the accidental killing of Polonius. Hamlet says (a) For this same lord I do not care. (b) For this same lord I do boast to heaven. (c) For this same lord I did it not. (d) For this same lord I do repent.
32. Although the death of her father may have "shoved her over the brink," judging from her songs, the deep anguish of Ophelia is (a) Hamlet's absence (b) Laertes absence (c) court corruption (d) sexual frustration.
33. Laertes returned to Denmark because he heard of (a) his father's disappearance. (b) his sister's suicide. (c) his father's murder. (d) his sister's madness.
34. According to Claudius, he dared not take action openly against Hamlet because Hamlet was (a) too knowledgable of Claudius's past. (b) a favorite of the Danes. (c) next in line for the crown. (d) the only remaining diplomat in Denmark.
35. The major function of the grave-diggers scene, thematically, is (a) to bring Laertes and Hamlet together. (b) to show the differences between Hamlet and Laertes. (c) to give Shakespeare's attitudes on death. (d) to give comic relief to the play.
36. Hamlet's statement "I must be cruel, only to be kind," is an example of (a) paradox (b) irony (c) sarcasm (d) anaphora.
37. Hamlet's statement, " No, no, they do but jest, poison in jest; no offense i' the world" is an example of (a) paradox (b) irony (c) sarcasm (d) oxymoron.

Part II. Identification Give the speaker.

1. Good night, sweet prince,
   And flights of angels sing thee to thy rest! Horatio
2. I have some rights of memory in this kingdom,
   Which now to claim, my vantage doth invite me. Fortinbras
3. For he was likely, had he been put on,
   To have prov'd most royally; and, for his passage,
   The soldiers' music and the rites of war
   Speak loudly for him. Fortinbras
4. Let my disclaiming form a purpos'd evil
   Free me so far in your most generous thoughts,
   That I have shot mine arrow o'er the house
   And hurt my brother. Hamlet
5. There's a special providence in the fall of a sparrow. Hamlet
6. 'Tis dangerous when the baser nature comes
   Between the pass and fell-incensed points
   Of mighty opposites. Hamlet

7. Sweets to the sweet; farewell!
I hop'd thou shouldst have been my Hamlet's wife;
I thought thy bride-bed to have deck'd,
And not have strew'd thy grave. Gertrude

8. Now pile your dust upon the quick and dead
Till of this flat a mountain you have made
To o'ertop old Pelion, or the skyest head
Of blue Olympus. Laertes

9. I have a speech of fire, that fain would blaze,
But that this folly douts it. Laertes

10. But that I know love is begun by time,
And that I see, in passages of proof,
Time qualifies the spark and fire of it.
There lives within the very flame of love
A kind of wick or snuff that will abet it. Claudius

11. Nature is fine in love, and where 'tis fine
It sends some precious instance of itself
After the thing it loves. Laertes

12. ...this
Like to a murdering-piece, in many places
Gives me superfluous death. Claudius

13. So full of artless jealousy is guilt,
It spills itself in fearing to be spilt. Gertrude

14. ...rightly to be great
Is not to stir without great argument.
But greatly to find quarrel in a straw
When honour's at the stake. Hamlet

15. For like the hectic in my blood he rages,
And thou must cure me. Till I know 'tis done,
Howe'er my haps, my joys were ne'er begun. Claudius

16. Nothing but to show you how a king
May go a progress through the
Guts of a beggar. Hamlet

17. My words fly up, my thoughts remain below;
Words without thoughts never to heaven go. Claudius

18. O, what a noble mind is here o'erthrown!
The courtier's, soldier's, scholar's, eye, tongue, sword;
The expectancy and rose of the fair state,
The glass of fashion and the mould of form. Ophelia

19. Thus conscience does make cowards of us all;
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,
And enterprises of great pith and moment
With this regard their currents turn awry,
And lose the name of action. Hamlet

20. Which dreams, indeed, are ambition;
For the very substance of the ambitious
Is merely the shadow of a dream. Rosencrantz

21. Though this be madness, yet there is method in 't. Polonius

22. There are more things in heaven and earth,
Than are dreamt of in our philosophy. Hamlet

23. Leave her to heaven. Ghost

24. I could a tale unfold whose lightest word
Would harrow up thy soul, freeze thy young blood,
Make thy two eyes, like stars, start from their spheres,
Thy knotted and combined locks to part,
And each particular hair to stand on end. Ghost

25. This above all: to thine own self be true,
And it must follow, as the night the day,
Thou canst not then be false to any man. Polonius

26. Be wary, then; best safety lies in fear:
Youth to itself rebels, though none else near. Laertes

27. ...Foul deeds will rise,
Though all the earth o'erwhelm them, to men's eyes. Hamlet

28. The lady doth protest too much, methinks. Gertrude

29. O, my offense is rank, it smells to heaven; Claudius

30. For murder though it hath no tongue
Will speak with most miraculous organ. Hamlet

31. 'Tis now the very witching time of night,
When churchyards yawn and hell itself breathes out
Contagion to this world. Hamlet

32. ...There's something in his soul
O'er which his melancholy sits on brood,
And I do doubt the hatch and the disclose
Will be some danger... Claudius

33. To sleep! perchance to dream! ay, there's the rub;
For in that sleep of death what dreams may come
When we have shuffl'd off this mortal coil,
Must give us pause: Hamlet

34. How smart a lash that speech doth my conscience give. Claudius

35. ...The spirit that I have seen
May be the devil; and the devil hath power
T'assume a pleasing shape; Hamlet

36. That he is mad, 'tis true 'tis pity,
And pity 'tis 'tis true; Polonius

37. The time is out of joint; O cursed spite,
That ever I was born to set it right! Hamlet

38. ...You must not think
That we are made of stuff so flat and dull
That we can let our beard be shook with danger
And think it pastime. Claudius

39. To the noble mind
Rich gifts wax poor when givers prove unkind. Ophelia

40. Give me that man
That is not passion's slave, and I will wear him
In my heart's core, ay, in my heart of hearts. Hamlet

Part III. In a short paragraph connect one of the following groups of quotations. Establish a thesis for the paragraph; show the relationship of the quotations; define terms, explicate, paraphrase if necessary.

A. 12, 29, 34.

B. 15, 17, 32.

C. 4, 19, 37.

D. 18, 21, 36.

E. 27, 30, 21, 32.

Shakespeare

AP ENGLISH Shakespeare I

Directions: Read each of the excerpts carefully once or twice to make sure that you understand it and to awaken your memory. Then answer the questions that follow each excerpt.

If music be the food of love, play on!
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.
That strain again! It had a dying fall.
O, it came o'er my ear like the sweet sound
That breathes upon a bank of violets,
Stealing and giving odour. Enough! no more!
'Tis not so sweet now as it was before.
O spirit of love, how quick and fresh art thou,
That, notwithstanding thy capacity
Receiveth as the sea, nought enters there,
Of what validity and pitch soe'er,
But falls into abatement and low price
Even in a minute! So full of shapes is fancy
That it alone is high fantastical.

1. What is the play from which this excerpt is taken? Twelfth Night
2. What is the subject of the excerpt? (that is, what is the speaker talking about?
3. What thematic statement is he making about the subject?
4. The excerpt is an extended metaphor. What is being compared to what?
5. What quality do the "what to what" have in common?

Gallop apace, you fiery-footed steeds,
Towards Phoebus' lodging; such a waggoner
As Phaethon would whip you to the west,
And bring in cloudy night immediately.

Spread thy close curtain, love-performing night,
That runaway's eyes may wink, and _____
Leap to these arms untalk'd of and unseen!
Lovers can see to do their amorous rites
By their own beauties; or, if love be blind,
It best agrees with night. Come, civil night,
Thou sober-suited matron, all in black,
And learn me how to lose a winning match,
Play'd for a pair of stainless maidenhoods.
Hood my unmann'd blood, bating in my cheeks,
With thy black mantle, till strange love grow bold,
Think true love acted simple modesty.

6. What is the play from which this excerpt was taken? *Romeo and Juliet*
7. What is the speaker anticipating?
8. Why does this excerpt reflect the general tone of the play?

Blow, winds, and crack your cheeks! Rage! Blow!
You cataracts and hurricanes, spout
Till you have drench'd our steeples, drown'd the cocks!
You sulph'rous and thought-executing fires,
Vaunt-couriers of oak-cleaving thunderbolts,
Singe my white head! And thou, all-shaking thunder,
Strike flat the thick rotundity o' th' world!
Crack nature's moulds, all germens spill at once
That makes ingrateful man!

9. What play was this excerpt taken from? *King Lear*
10. Judging from the exaggerations, what mood is the speaker in?
11. What has put him in this mood?
12. What specifically and finally does the speaker want?

I have lived long enough. My way of life
Is fallen into the sear, the yellow leaf;
And that which should accompany old age,
As honour, love, obedience, troops of friends,
I must not look to have; but, in their stead,
Curses, not loud but deep, mouth-honour, breath
Which the poor heart would fain deny, and dare not.

13. From what play was this excerpt taken? *Macbeth*
14. "the yellow leaf" is a phrase that seems to be "tacked on" the sentence. However, it is an appositive. To what is it in apposition?
15. What do the last two lines mean?

O, she doth teach the torches to burn bright!
It seems she hangs upon the cheek of night
As a rich jewel in an Ethiop's ear;
Beauty too rich for use, for earth too dear!
So shows a snowy dove trooping with crows,
As yonder lady o'er her fellows shows.
The measure done, I'll watch her place of stand,
And, touching hers, make blessed my rude hand.
Did my heart love till now? Forswear it, sight!
For I ne'er saw true beauty till this night.

16. From what play was this excerpt taken? *Romeo and Juliet*
17. What does the speaker reveal about himself? (the most important characteristic)
18. According to the speaker, the beauty is more beautiful because of what?

Thou think'st 'tis much that this contentious storm
Invades us to the skin; so 'tis to thee;
But where the greater malady is fix'd,
The lesser is scarce felt. Thou'dst shun a bear;
But if thy flight lay toward the roaring sea,
Thou'dst meet the bear i' th' mouth. When the mind's free,
The body's delicate; the tempest in my mind
Doth from my senses take all feeling else
Save what beats there. Filial ingratitude!
Is it not as this mouth should tear this hand
For lifting food to't? But I will punish home.
No, I will weep no more. In such a night
To shut me out! Pour on! I will endure.
In such a night as this!

19. From what play was this excerpt taken? *King Lear*
20. Generally speaking, where is the speaker when he makes this speech?
21. What does the speaker mean by "When the mind's free, the body's delicate?"
22. What does the speaker mean by "the tempest in my mind doth from my senses take all feeling else save what beats there."?

To-morrow, and to-morrow, and to-morrow
Creeps in this petty pace from day to day
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

23. Why does Macbeth make this speech?
24. Although it is consistent with the events of the play and the characterization of Macbeth, it is an expression of his disappointment. What personality trait caused this disappointment?
25. What philosophic posture is reflected in this speech?

Macbeth

Part I of an Introductory Lecture on Macbeth

I should like to depart from our usual procedure in this course and give you a series of short lectures on various facets of the play. I realize that you are not college students, but I think you have enough intelligence and imagination to grasp the material I will give you so that your reading of Macbeth will not only be educational but also enjoyable. Today's lecture will be on Shakespeare's use of the supernatural. I have chosen this as the first interpretative lecture because the play opens with this theme.

The idea of the witches came from Holinshed, who speaks of them as "goddesses of destiny." Shakespeare himself calls them the "weird sisters (A.S. WYRD) and yet they are probably not to be thought of as such compelling forces that Macbeth's will might fairly be said to be wrenched from its true purpose by "supernatural soliciting" and Macbeth thus relieved of any moral responsibility. The weird sisters are certainly emissaries of the devil, but Shakespeare has lowered their status by giving them the tricks of Scottish witches.

Act I begins with the three witches who have been speaking together before the scene opens, and we catch only their parting words. These witches set the mood for the audience, and we know from their speeches that they are on their way to meet Macbeth. The audience knows that no good will come of the meeting. The heavens by their thunder and lightning symbolize confusion, and the witches compound the confusion with the couplet "Fair is foul and foul is fair/ hover through the fog and filthy air."

In Scene 3 we meet the witches again and learn about their Scottish tricks--they have been up to their usual game of killing swine--they are about to wreck havoc on a poor sailor because his wife supposedly insulted one of them--they talk about changing shape--they show trophies of their work on other human beings--all this to heighten the audience's idea of the illogical behavior of these three; what they do, they do for sport.

As Macbeth and Banquo enter the scene, Macbeth ironically echoes the words of the witches, "So foul and fair a day I have not seen." Banquo sees the witches first; can't believe his eyes. He questions them; "That look not like the inhabitants o' the earth, and yet are on 't?" And he tries to find out if they are human or not. And his test is a very normal one. Can you hear me? Can you speak? They finally speak and give Macbeth the strange prophecy--at least strange to him. His reaction is immediate--they have hit his Achilles' heel--his weak spot. He is struck dumb. And while he muses, Banquo asks for his future too. Their answer to Banquo is more cryptic and less satisfying than their prophecy to Macbeth; yet Banquo does not seem to mind. Macbeth wants to know more; but the witches vanish. The wonderful dialogue that follows this reflects completely the Elizabethan idea about such things as ghosts, visions, spirits.

Immediately, news reaches Macbeth that the first prophecy of the witches has come true; Banquo's reaction is immediate: "What, can the Devil speak true?" Macbeth doesn't seem to believe it at first: "The thane of Cawdor lives. Why do you dress me in borrow'd robes?" When the truth bursts upon him, "The greatest is behind." Banquo tries to allay Macbeth's fears. And Macbeth, too, finds the news disconcerting, but for a different reason. The rest of Act I is taken up with the temptation of Macbeth, the coaxing of his wife, and the final resolution, which, in spite of all his natural and normal prompting forbidding it, he sets out to accomplish.

As we study Macbeth, select one of the following for a fully developed formal critical analysis to be written by the conclusion of the study of the play. The topics are merely suggestions; if at any time, you find something that you would like to investigate, discuss this matter with the instructor to receive his household keeping seal of approval.

I. Atmosphere of the play
   (a) use of darkness/blackness
   (b) use of light/color
   (c) use of red/blood
   (d) use of tumult/storm
   (e) use of superstition

II. Imagery
   (a) bird
   (b) animals
   (c) clothing
   (d) infants
   (e) jewelry
   (f) sleep
   (g) flowers/weeds

III. Characterization
   (a) Macbeth
   (b) Lady Macbeth
   (c) Malcolm
   (d) Macduff
   (e) Banquo

IV. Contrasts
   (a) Lord and Lady Macbeth
   (b) Macbeth and Banquo
   (c) Scotland before and during Macbeth's reign
   (d) Macbeth before and during the play (or rather Act I and Act V)
   (e) Lady Macbeth (Act I and Act V)

V. Dramatic techniques
   (a) the poetry of the play
   (b) use of repetitions
   (c) omissions of important scenes, actions, details
   (d) foreshadowing
   (e) suspense
   (f) irony
   (g) motivation
   (h) climax or turning point
   (i) reversals
   (j) an important scene (sleepwalking, bloody dagger, banquet, drunken porter)

VI. Meaning of the play
   (a) study of guilt
   (b) study of society
   (c) study of kingship
   (d) fate versus free will
   (e) illusion versus reality
   (f) medieval ideas
   (g) Macbeth's tragic flaw

VII. Miscellaneous
   (a) conscience of Macbeth
   (b) poetic nature of Macbeth
   (c) imaginative quality of Macbeth
   (d) function and nature of the three witches

Macbeth essay test #1

The psychological conflict, which every good play or novel must have, is expressed in Macbeth's soliloquy of Scene vii of Act I. In a good, fully developed essay, following the suggestions below, do the following:

1. In the first paragraph introduce the title of the play and the author. Give a brief history of Macbeth which has been told to the audience (or shown them) during the first six scenes of the play. Conclude the paragraph with a statement about the psychological conflict being expressed (as indicated above).
2. In the second paragraph, paraphrase what Macbeth is saying in the soliloquy, showing how each thought relates to something the audience knows about him.
3. In the third paragraph, discuss the "reasoning of Macbeth" in light of your knowledge of the importance of the host-guest laws and the cosmic order. Conclude the paragraph with your discussion of his "tragic flaw."
4. In the final paragraph, discuss the influence of Lady Macbeth and the reversal that Macbeth makes during his discussion with her.

Macbeth #3

Write a critical analysis of the following two speeches in which you do the following things:

THESIS PARAGRAPH: Introduce the time, place, and situation of the speeches; also act and scene. Discuss briefly what Lady Macbeth says to herself (II,1-4) as a prologue (to establish mood) to what she says to Macbeth. Next, discuss briefly what we learn about off-stage actions by focusing your attention on II, 5-8. Quote and discuss her advice (II, 8-9). Next write the following thesis sentence: "Macbeth's answer expresses his disappointment with his life and his resolution to overcome his mental anguish."

2nd PARA: Construct a topic sentence to support the "disappointment" idea of the thesis sentence. Then, discuss Macbeth's first sentence, making sure that you explain what it means and what prompted him to say it. Then, discuss II, 11-12, including a statement about the imagery he uses and what imagery indicates about Macbeth. (Remember Lady Macbeth's statement "be like the serpent under it.")

3rd PARA: Construct a topic sentence to support the "disappointment" idea of the thesis sentence. Then discuss Macbeth's ideas in II, 16-19, as they show his mental state and the paradox of what he expected in relation to what he has. Then discuss II, 19-35, as a contrast in ideas with "restless ecstasy."

4th PARA: Construct a topic sentence to support his "overcome his mental anguish" idea in the thesis sentence. Then discuss II, 13-16, focusing your attention on the use of disjoint as a paradox to close. Note and comment on the inconsistency. Comment on the truth of his statement (albeit, he doesn't realize how true it is). Discuss the irony of the statement, making reference to the porter's scene and anything else you can remember regarding upheavals in Scotland. As your concluding statement direct the reader's attention to the similarity of the moods of Macbeth and his wife.

DISCUSSION QUESTIONS AP ENGLISH

1. If you had to select one adjective to describe the play, what would be your choice? Justify your answer.
2. Compare and contrast the play to Greek tragedy.
3. What are the dominant images in the play? What functions do they fulfill in the drama?
4. What political views are expressed by the play? By Shakespeare's treatment of his sources?
5. Why does Macbeth continue to murder--as stated in the play and as implied by character development?
6. Compare and contrast the character development of Macbeth and Lady Macbeth.
7. Evaluate the effectiveness of the low comedy in the play.
8. What part does "Fate" or coincidence play in the tragedy?
9. In what way is the play a tragedy? Or isn't it?
10. What were the probable attitudes of Shakespeare's audiences about the reality of ghosts and witches?
11. To what extent is Macbeth ethically responsible for his deeds?
12. Of what is Lady Macbeth guilty?

ENGLISH 7 Test on Macbeth

Answer two questions only. One question must be chosen from Section A and one question from Section B.

Section A

1. Compare and contrast the characters of Macbeth and Lady Macbeth as they are developed by Shakespeare from the beginning to the end of the play.
2. When the play opens, Macbeth and Banquo are in somewhat parallel situations, but the difference between them appears when they are greeted by the witches. Compare and contrast the influence of the witches upon the character and action of Macbeth and Banquo.

Section B

1. Assuming that Lady Macbeth had not attempted to influence her husband in furthering his ambition, would Macbeth have chosen a life of murder and brutality? Be sure to use specific references from the play when you answer this question.
2. A part of the Aristotelian definition of tragedy is that it must concern a noble man with one flaw in his nature. Does Macbeth, as created by Shakespeare, follow this rule? Justify your answer with evidence.

ENGLISH 7 Final on Macbeth

Directions: Select one of the following for a fully developed formal essay.

1. One critic suggests that the real importance of the play Macbeth is in its psychological study of the main character. Discuss.
2. Hardin Craig, noted Shakespearean critic, states that the importance of the play Macbeth to the modern reader is in its reflection of the political nature of a state. Discuss.
3. Theodore Spencer, another Shakespearean critic, suggests that Lady Macbeth is a more tragic figure than her husband. Discuss.

4. N. Reed Mathis, not so noted a Shakespearean critic, has stated that Macbeth is basically a good man who submits to the evil in his own human nature. Discuss.

MAKE UP EXAMINATION ON MACBETH

1. A number of ghosts or apparitions appear in the play. In a good paragraph discuss the apparitions, the significance to the play, their symbolic meaning, and the relationship of them to Macbeth.
2. In a short paragraph discuss the prophecies which were made to Macbeth. Make sure that you include all six of them; discuss their relationship to his actions.
3. In a short paragraph discuss Shakespeare's ideas about the qualities in a man which are necessary for good leadership (or kings).
4. In a short paragraph discuss the philosophical ideas about the results of evil actions. Use Lady Macbeth and Lord Macbeth as examples.
5. In a short paragraph discuss the scene or action which was reported to the audience, and should have been shown on the stage. Include your reasons for your ideas.
6. In a short paragraph discuss each of the following terms including in the discussion examples of them as they appeared in the play.
   a. satire
   b. foreshadowing
   c. plot construction
   d. methods of characterization used by Shakespeare

MACBETH (an objective exam)

Part I. Beginning with number 1 for the earliest occurrence, number the following in the order of their occurrence in the play.

5 The witches give Banquo three prophecies.
11 Macbeth is crowned King of Scotland.
15 Hecate rearranged the witches' sport with Macbeth.
20/21 Lady Macbeth commits suicide.
25 Malcolm prepares to be crowned king.
1 Duncan is crowned king.
7 Lady Macbeth smears blood on the guards.
12/13 Fleance escapes murder.
24 Macbeth is slain in "hand to hand" combat.
8 Duncan's body is found.
18 Ross reports that Macduff's family has been slaughtered.
2 Sweno invades Scotland.
19 English forces attack Macbeth.
4 The witches tell Macbeth that he will be king of Scotland.
10 Donalbain and Malcolm flee.
17 Lady Macduff is killed.
22 Siward's son is slain.
9 Duncan's guards are killed.
3 The former Thane of Cawdor becomes a traitor.
16 Macduff flees to England.
6 Duncan is murdered.

21/20 Birnam woods march to Dunsinane.
14 The ghost of Banquo appears to Macbeth.
12/13 Banquo is killed.
23 Macbeth learns the identity of man not of woman born.

Part II. Identify by matching the characters or names in the left hand column with the descriptive phrase in the right column.

A. Sinel	L Son of Banquo
B. Hecate	J Prompts her husband to murder
C. Duncan	T Roman God of War
D. Malcolm	Q Scene of the murder of Duncan
E. Donalbain	Ø Traitor during Norwegian war
F. Macbeth	V Assistant to Satan
G. Banquo	H Finally convinces Malcolm to return to Scotland
H. Macduff	E Flees to Ireland
I. Ross	A Father of Macbeth
J. Lady Macbeth	D Flees to England
K. Lady Macduff	H/I Journeys to England
L. Fleance	X The fallen angel
M. a porter	Y King of the Norwegians
N. Edward the Confessor	Z Place where Scottish kings were crowned
O. the doctor	B Queen of the evil spirits
P. Forres	F Thane of Glamis
Q. Inverness	I Gives Macduff bad news about his family
R. Fife	W A female monster whose sight turns men to stone
S. Dunsinane	S Royal castle of the king
T. Bellona	E Second son of Duncan
U. Colmkill	K Is deserted by her husband
V. Beelzebub	J Goes insane and commits suicide
W. Gorgon	L Escapes attempted murder
X. Lucifer	D Prince of Cumberland
Y. Sweno	G Not king, but father of kings
Z. Scone	C King of Scotland murdered by Macbeth
Ø. Thane of Cawdor	O Afraid to tell Macbeth about insanity
	P Battlefield where Macbeth fought Sweno
	N King of England during time of play
	M Believes that he is gatekeeper of hell
	R Home of the Macduffs
	U Burial place of Duncan's ancestors
	Q Place of Macbeth's personal castle
	N Has the power of curing scrofula
	C Elevates Macbeth to Thane of Cawdor
	I Sends help to Lady Macduff
	L/E Disappears from the play and does not return
	B Quarrels with the witches because of what they've done
	D Scene of the opening of the play
	O Cannot do any good for Lady Macbeth

Part III. Answer as briefly as possible.

1. "Approach the chamber, and destroy your sight
   With a new Gorgon." In the play what was the "new gorgon"?
2. "This murderous shaft that's shot
   Hath not lighted yet." In the play what was the murderous shaft?
3. In number 2, what poetic figure of speech is "murderous shaft"?

4. "And some I see
That twofold balls and treble scepters carry." What do twofold balls represent?
5. What do treble scepters represent?
6. "Angels are bright still, though the brightest fell." What caused the brightest angel to fall?
7. "Lest our old robes sit easier than our new" In the play what do old robes represent?
8. In the play what do new robes represent?
9. "There the grown serpent lies; the worms that's fled
Hath nature that in time will venom breed,
No teeth for the present." Whom does Macbeth refer to as the "grown serpent"?
10. Whom does Macbeth refer to as "the worm that's fled"?
11. "Up, up and see the Doom's image." What does the phrase "the doom's image" refer to generally?
12. In the play what does the phrase "the doom's image" refer to?
13. "Put rancors in the vessel of my peace
Only for them; and mine eternal jewel
Given to the common enemy of man,
To make them kings." What does "vessel of my peace" mean?
14. What does the phrase "common enemy of man" mean?
15. What does the phrase "mine eternal jewel" mean?
16. In the quotation in 13, who are the "them" that Macbeth refers to?
17. "If charnel houses and our graves must send
Those that we bury back, our monuments
Shall be the maws of kites." What are charnel houses?
18. What are kites?
19. "Boundless intemperance
In nature is a tyranny." What was Macbeth's boundless intemperance?
20. "'Tis the eye of childhood
That fears a painted devil." In this speech "painted devil" refers specifically to what?
21. "My thought, whose murder yet is but fantastical,
Shakes so my single state of man that function
Is smothered in surmise." What does the phrase "single state of man" mean?
22. "Stay, you imperfect speakers, tell me more." To whom does the phrase "imperfect speakers" refer?
23. What does the phrase "imperfect speakers" mean?
24. "Art not thou, fatal vision, sensible
To feeling as to sight'? What does "fatal vision" mean?
25. In the play, what was the specific "fatal vision" that Macbeth was talking to?
26. "'Gainst nature still!
Thriftless ambition, that wilt ravin up
Thy own life's means!" What does the phrase "thriftless ambition" mean?
27. "And under him
My genius is rebuked." What does the phrase "genius is rebuked" mean?

Part IV. Give the speaker for the following speeches.

28. And you all know security
Is mortals' chiefest enemy. Hecate
29. Fair is foul and foul is fair
Hover through the fog and filthy air. Witches

30. So foul and fair a day I have not seen. *Macbeth*
31. Had he not resembled
    My father as he slept, I had done 't. *Lady Macbeth*
32. I 'gin to be aweary of the sun,
    And wish the estate o' the world were now undone. *Macbeth*
33. There's no art
    To find the mind's construction in the face. *Duncan*
34. Yet I do fear thy nature;
    It is too full o' the milk of human kindness
    To catch the nearest way. *Lady Macbeth*
35. This murderous shaft that's shot
    Hath not yet lighted, and our safest way
    Is to avoid the aim. *Donalbain*

A VARIATION ON THE THEME--A Final Exam on Macbeth

Completion: Answer in a word or short phrase.

1. In the Ptolemaic system _____was the center of the universe.
2. In the Aristotelian concept of tragedy, the tragic hero falls because of _____in his character.
3. The main difficulty with Shakespeare's language stems not from the poetry but from the changes in _____.
4. The name of the theater for which Shakespeare wrote many of his plays was the _____.
5. By aspiring too high, man would tumble off his place on the chain and become like a/an _____.
6. The ending of a Shakespearean tragedy is inevitable; the protagonist always _____.
7. One of the purposes of the _____section is to establish the tone of the play.
8. When the protagonist has risen to the height of power and success, the _____ of the tragedy occurs.
9. Two patterns of imagery in Macbeth are _____ and _____.

Multiple choice questions on interpretation: Choose the best answer

1. Lady Macbeth:
    Nor time nor place
    Did then adhere, and yet you would make both.
    They have made themselves, and that their
    fitness now
    Does now unmake you.

    (a) Macbeth will be discovered guilty if he does not pull himself together emotionally. (b) When Macbeth did not have the opportunity, he desired it; when given the opportunity, he is afraid of murdering Duncan. (c) The suitability of the time and place for murdering Duncan is the cause of Macbeth's crime.

2. Macbeth
    Why should I play the Roman fool, and die
    On mine own sword? Whiles I see lives, the gashes
    Do better upon them.

    (a) It is better to kill the enemy than to commit suicide. (b) I would be a fool if I did not kill the Romans. (c) I would be a fool not to kill Duncan's grooms.

3. Macbeth: .....that but this blow
Might be the be-all and the end-all here,
But here, upon this bank and shoal of time,
We'ld jump the life to come.

(a) I must consider that a failure in the attempt to murder Duncan would cause my death. (b) If this murder would really make me king, my imagination jumps to the power that I would have. (c) I must consider that the act of murdering Duncan would destroy my hope for salvation or life after death.

4. Duncan: No more that thane of Cawdor shall deceive
Our bosom interest. Go pronounce his present death,
And with his former title greet Macbeth.

This passage indicates that (a) The Thane of Cawdor has just died. (b) Duncan is a poor judge of character. (c) Macbeth is to be named Prince of Cumberland.

5. Macbeth: Bring forth men children only;
For thy undaunted mettle should compose
Nothing but males.

(a) Banquo's heirs are going to be kings. (b) Bring the apparitions of the children to show what's in store for me in the future. (c) Have sons only because a person with such courage should be the mother of only sons.

6. Lady Macbeth: What's to be done?
Macbeth: Be innocent of the knowledge, dearest chuck,
Till thou applaud the deed.

This passage indicates that (a) Macbeth can no longer trust his wife to keep their secrets. (b) The relation between Macbeth and Lady Macbeth is changing. (c) He has a naturally secretive disposition.

7. Macbeth: Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more; it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing,

Macbeth's feeling here is similar to his feeling when he said,

(a) I have lived long enough, my way of life
Is fall'n into the sear, the yellow leaf;

(b) Is this a dagger which I see before me,
The handle toward my hand? Come let me clutch thee;

(c) Avaunt! and quit my sight! Let the earth hide thee!

8. Macbeth: After life's fitful fever he sleeps well.
Treason has done his worst;...nothing
Can touch him further.

Macbeth here expresses the belief that (a) There is nothing more desirable than a good night's sleep. (b) There is constant peace in death. (c) The penalty of treason is death.

9. The witches: Fair is foul, and foul is fair;
Hover through the fog and filthy air.

The witches (a) Go out only in bad weather. (b) Can't tell the difference between right and wrong. (c) Cause moral standards to be completely reversed.

10. Macbeth: He hath honored me of late; and I have bought
Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon.

(a) I wish to continue to enjoy the honors and the esteem which I have recently won. (b) I have bribed a great many people and I must not cast them aside before I have got all that I can out of them. (c) The good opinion that people express about me is mere meaningless flattery because the king has honored me.

11. Donalbain: Where we are,
There's daggers in men's smiles; the near in blood,
The nearer bloody.

(a) We must look pleasant and smile though we feel quite the opposite in our hearts. (b) We can't trust the smiles of our relatives--they may want to kill us. (c) We mustn't smile or someone may think we murdered our father.

12. Macbeth: There's blood upon thy face.
Murderer: 'Tis Banquo's then.
Macbeth; 'Tis better thee without than he within.

The last line means (a) I'd rather have you outside the door than Banquo inside this room. (b) I'd rather have the blood on your face than inside Banquo. (c) I'd rather you hadn't come here with blood on your face.

13. Macbeth: Rebellion's head, rise never till the wood
Of Birnam rise, and our high-placed Macbeth
Shall live the lease of nature, pay his breath
To time and mortal custom.

(a) There will never be an open rebellion and I shall die a natural death. (b) I shall die a violent death when open rebellion comes about in Birnam wood. (c) Though I have a high position now, I'll have to pay with my last breath for the crimes I have committed.

14. Lady Macbeth: Out, damned spot! out, I say!
One: two: why then 'tis time to do't.

She refers to (a) The murder of Duncan. (b) The murder of Banquo. (c) The murder of Lady Macduff.

15. Macbeth: Canst thou not minister to a mind diseased,
Pluck from the memory a rooted sorrow,
Raze out the written troubles of the brain
And with some sweet oblivious antidote
Cleanse the stuffed bosom of that perilous stuff
Which weighs upon the heart?

Can you not (a) Cure this person's mental disorder? (b) Kill this person with poison in order to relieve my mind? (c) Make me forget this person?

16. Messenger: As I did stand my watch upon the hill,
I looked toward Birnam, and anon, methought,
The wood began to move.

The messenger said this because (a) He was drunk. (b) He had been sent to terrify Macbeth by making the prophecy come true. (c) The enemy had camoflaged themselves by carrying branches.

Write the letter of the best answer in each question:

1. Macbeth was finally persuaded to commit the murder of Duncan by (a)his wife's insistence. (b) his fear of Donalbain. (c) his second visit to the witches. (d) Banquo's comments.

2. Lady Macbeth did not kill Duncan because (a) She had no dagger. (b) Duncan resembled her father as he slept. (c) Macbeth killed him before she had a chance. (d) She could not bear the sight of blood.
3. Macbeth refused to smear the grooms with blood because (a) He thought it was cowardly to throw suspicion on them. (b) He thought no one would think them guilty anyway. (c) He wanted Lady Macbeth to do it. (d) He was afraid to return to the scene of the murder.
4. Duncan's murder was made known by (a) Macduff (b) Lennox (c) Macbeth (d) Lady Macbeth
5. Banquo is murdered because (a) Lady Macbeth points out that he should be killed. (b) The witches told Macbeth to do it. (c) Otherwise all the work of Macbeth would contribute to the benefit of Banquo. (d) The murderers think Banquo is insane.
6. The first apparition told Macbeth to beware of (a) Fleance (b) Malcolm (c) Macduff (d) Siward
7. By the end of the conversation with Malcolm, Macduff was convinced that (a) Malcolm would make an upright king. (b) Malcolm had murdered his wife. (c) Malcolm would betray Scotland to the English. (d) Malcolm would make a worse king than Macbeth.
8. Macbeth met his final doom with (a) Total indifference. (b) Cringing cowardice. (c) Desperate bravado. (d) The exalted spirit of a martyr.
9. After Macbeth's death the crown of Scotland was given to (a) Fleance (b) Macduff (c) Donalbain (d) Malcolm
10. A little water does not clear Lady Macbeth and Macbeth of the deed because (a) The blood of kings is indelible. (b) It has pricked their consciences. (c) They had only ocean water to wash in and the salt would not remove the blood. (d) Because of the siege of Dunsinane, they could not get necessary perfume from Arabia.

Literary vocabulary quiz In the space after each of the statements place the literary vocabulary word that the statement best defines.

1. A speech wherein a character expresses his thoughts in words audible to the spectators but supposedly not to the other characters present on the stage.
2. The sequence in which the author arranges events.
3. The chief character struggles against his environment, or against other men, or even against himself.
4. The physical background, the element of place, the locale, in literature.
5. The hero; the main character in a literary work.
6. A character who sets off another character for purposes of contrast.
7. A speech wherein a character speaks his thoughts aloud while he is alone.
8. A book whose page size is a single printers' sheet folded once at the middle making two sheets, or four pages.
9. A play based not on clever language or subtleties of character, but on broadly humorous situations.
10. Directions for the actors which are not written in parentheses preceding the speech, but are to be found within the speeches of the actors.
11. The condition of affairs which is the tragic reverse of what the participants think.
12. A break in the climactic order--a falling off from the expected intensification of effect.
13. Something out of its proper time.
14. The opposing figure to the main character in a literary work.